

KOONTZ, ERIC EDWARD, D.M.A. *Eduard Toldrà: An Exploration of Language, Text, and Music in the *Sis Sonets* for Violin and Piano, Accompanied by a Transcription of the Work for the Viola.* (2009)

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Eduard Toldrà, a violinist, composer, and orchestral director, wrote some of the most emblematic partitures to be created by any Catalan musician, yet the memory of his life and music is only recently regaining recognition. In this document, not only are his life and times explored, but the Catalan history leading up to that time is traced, making reference to his language and its impact on the art and political scene of the early twentieth century. Toldrà is revealed to have maintained a deep connection between his music and the Catalan language, as well as having musically expressed the values of the *Noucentista* aesthetic of post-Modernist Catalunya.

The text of the Catalan sonnets used in Toldrà's original composition, *Sis Sonets* for violin and piano, is corrected from its 1953 printing in Madrid well after the Spanish Civil War. A brief comparison of the 1953 edition is made with the original 1929 edition, printed in Barcelona (and no longer in print). A main objective of this document is to produce a transcription for the viola of the original work for violin, containing the inclusion of the corrected Catalan language text of the sonnets as well as the orthographically correct nuance markings within the score. The poetry serves as inspiration for the musical composition rather than as a structure tool, and a chapter of musical analysis of the work figures within the document.

Several essential appendices are attached to the main document: an interview with the daughter of the composer, Mdm. Narcisa Toldrà; examples of the orthographic

corrections made to the 1953 edition of the work; title pages from the original 1929 edition; and the corrected sonnets texts with English translations provided by the author of this document. In addition, a separate appendix with a discography of the composer is included, sufficing as evidence of his body of music and its performance popularity.

EDUARD TOLDRÀ: AN EXPLORATION OF THE LANGUAGE, TEXT, AND MUSIC IN THE  
*SIS SONETS* FOR VIOLIN AND PIANO, ACCOMPANIED BY  
A TRANSCRIPTION OF THE WORK  
FOR THE VIOLA

by

Eric Edward Koontz

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Approved by

Scott Rawls  
Committee Chair

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*Al meu estimadíssim amic, company, inspiració intel·lectual i referència espiritual contínua,*

*Joan Josep Auladell i Fontseca.*

*Tenim molts i molts descobriments a fer encara al país encantador de Catalunya, reserva  
d'art, erudició i tolerància.*

*To my dearest friend, companion, intellectual inspiration and constant spiritual reference,*

*Joan Josep Auladell i Fontseca.*

*We have many more discoveries to make in the magical country of Catalunya, repository  
of art, learning, and tolerance.*

## APPROVAL PAGE

This dissertation has been approved by the following committee of the  
Faculty of The Graduate School at The University of North Carolina at Greensboro.

Committee Chair

---

Scott Rawls

Committee Members

---

Kelly Burke

---

Carol Marsh

---

Fabián López

---

Date of Acceptance by the Committee

---

Date of Final Oral Examination

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invaluable. The current document could not have been possible without their crucial work, and much thanks is extended to them.

## PREFACE

During the fourteen years I lived in Barcelona, Catalunya (Spain), I became aware of elements of artistic and political reality for which my American university education could not have possibly prepared me. Because the primary basis of our system of higher education is rooted in European tradition (and certainly those university-level studies concerned with music tend to trace their lineage directly to that source), making a new home as a musician on the European continent seemed a somewhat logical move. In Barcelona, my place of employment (and my reason for living there) was the *Orquestra Ciutat de Barcelona i Nacional de Catalunya*, which had begun in 1944 as the Municipal Orchestra of Barcelona under its maestro and founder, Eduard Toldrà.

As I was to find, though, the reality of European art cannot be approached without the experience of living in, working with, and assimilating one or another of those various cultures, all of which tend to prize one asset above all others: language. A culture's language is not only its principal sign of identity, but also provides a conscious connection with a past history, a deep sense of belonging and pride, and the primordial concept of sound from which music springs. In fact, it is my conceit—one shared by others who take a particular interest in language and music—that the instrumental music of modern cultures may be traced back to a linguistic source. The particular way of producing expressive sounds with musical instruments (especially in the case of bowed string instruments) varies from culture to culture, based on the subconscious river of linguistic sound in the collective consciousness. Indeed, we have already spent centuries

documenting the first apparitions of Western musical tradition in song and drama, that coupling of the human voice with the rhythms of poetry.

In this document I explore the musical and political ramifications of the Catalan language used as inspiration and context for the *Sis Sonets* for violin and piano written in 1922 by the Catalan violinist, later to become composer and orchestral director, Eduard Toldrà. That each of these six character pieces is prefaced by a poetic work is fairly novel—text being normally wed to music through song, or at least through an on-going theatrical narrative—, but that novelty becomes all the more curious when we consider that these *Sis Sonets* (“Six Sonnets”) were published in a Spanish edition at a later date, one which is still used widely today, in an ambience of active hostility towards the original language of these sonnets. The rhythm and meter of the poetry bore no direct impact upon Toldrà’s compositional process, but the explanation of the Catalan sonnet serves at the very least to inform the curious reader of its particular structure as well as of the poetic elements of which Toldrà was himself aware, and which served as his inspiration.

During those years of working in the orchestra that Toldrà founded—the performance ensemble he meant to create as a pillar of Catalan art and the national spirit during the darkest days of hunger and paucity after the Spanish Civil War—I also was pleased to become a speaker of Catalan and avidly sought out to know the country, its landscapes, language, cuisine, and its culture as well as possible. Eduard Toldrà had the fortune to be born in Catalunya in an epoch when the country underwent an authentic cultural resurgence, a time during which the people participated in the introspective act of

looking deep inside their history and literary roots and yet extended an exuberant and extroverted invitation to the outside world to participate in pan-European artistic projects. However, my life there was during a time of a certain social confusion and lack of Catalan identity. After the forty years of Francisco Franco's military dictatorship, the seemingly solid architecture of the city of Barcelona was literally beginning to crumble, just as was the once-solid sense of Catalan identity. As the city began to rebuild its edifices during and following the 1992 Olympic Games, the state government began to restore the use of the original language of the land by initiating legislation to ensure that Catalan would be taught in all schools, that courses in grammar and literature—free of charge—were offered to a large sector of the population, and that Catalan artists would be supported in their various creative pursuits.

The intense dedication demonstrated by many Catalan musicians to the preservation of their language and culture after the disastrous Spanish Civil War of 1936-39 is often symbolized in the international collective consciousness by the great figure of Pau Casals and other auto-exiled Catalan artists and intellectuals. But much evidence points to the fact that not all Catalan artists who remained within their homeland after the 1930s were of a second class, nor were they political collaborators with the fascist movement. To the contrary, the post-war Catalan Diaspora did not preclude artistic activity of high quality in that country. I present to the reader the courageous and gentle persona of Eduard Toldrà, practically unknown outside the borders of Spain, yet globally welcomed as an old friend when his music is heard. Those musical creations reveal Toldrà as embodying the zenith of confidence in the Catalan language and its culture.

The memory of Toldrà, through his use of verbal expression and musical idiom, represents a quiet triumph of the human spirit and embodies the idealistic spirit of one of the more outstanding international leaders of his youth. Woodrow Wilson's declaration in favor of the nations' right self-determination was a parallel idea to the Catalan sense of identity.

This document considers Toldrà's music in the context of political events and language in order to illustrate the important role Toldrà played within the Spanish state and throughout the Spanish-speaking world. Although his own language and culture were not universal to the Latin world, his music-making and personality cast him as a sort of hero in the eyes of many Spanish and Catalan speakers, and a grand figure for most string players of those linguistic cultures. Toldrà's most endearing quality was his ability to gather together many types of people for the universal cause of making music, communicating with varieties of personalities and musicians of differing abilities with a heartfelt respect, candor, and love for humanity that surely must have been influenced by his close contact with Casals.

I first heard the *Sis Sonets* in 1995, centennial of Toldrà's birth, performed by Sergi Alpiste, violinist, Emili Brugalla, pianist, and Joel Joan, a well-known Catalan actor who recited the poetry intended to accompany the musical composition. The concert was captivating. I had not realized that the founder of my *Orquestra Ciutat de Barcelona* had maintained an intimate relationship with poetry. But my research for this document served to prove that Toldrà's life was infused with Catalan poetry, and that the



majority of his music could not have been created were it not for his hunger for words and the influence of his contemporaries' poetry.

I wish for this writing—and the transcription for the viola of one of Toldrà's best-loved compositions—to stand as homage to a musician whose personal and professional behavior ultimately resulted in the heartfelt esteem of his colleagues that most musicians would surely wish to achieve during their careers.

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## CHAPTER I

### INTRODUCTION

The early twentieth century was an artistically and politically fascinating time on the European continent, and one of the most busily developing centers of art, architecture, music and social politics was the city of Barcelona, on the Mediterranean coast of the Spanish state. The participation of Catalan culture in the pan-European culture of the epoch has gone largely unheralded due to Catalunya's absolute cultural and political absorption into a belligerent Castilian system, commencing at the close of the Spanish Civil War (1936-1939) and prevailing during the forty-year military dictatorship of Generalísimo Francisco Franco.

I will explore the complexity of the musical, cultural, and linguistic dynamic in the trouble-ridden transition from vibrant, Modernist and *Noucentista* Catalunya to the oppressed Catalan culture of post-war Spain, using the composition *Sis Sonets* (1921-22), by Eduard Toldrà (1895-1962), as a springboard. The work was written for violin and piano, but it has proven so popular in the musical world of Spain and Spanish-speaking cultures that it has undergone many transformations as literature for various other instruments. To this group of transcriptions I add my own, for viola and piano, to accompany the present document. As well, the reader will find my English translation and linguistic corrections of the 1953 printed version of the Catalan in the original sonnet verses which were published with Toldrà's original work. I have prepared the *Sis Sonets*

not merely in order to expand the offerings of the viola literature—the Spanish and Catalan repertoires certainly demonstrate a dearth of repertoire for this instrument—but also as a vehicle for entering personally into the musical world of this gifted and lyrical Catalan composer.

The outcome of this document will be to explain, through the historical context of the Catalan linguistic culture, to an English-reading public how a figure such as Eduard Toldrà emerged, confident and comfortable with the expression of his musical art through his native language, Catalan, rather than relying upon the national language of the Spanish State (Castilian), or the general languages of the musical *modus operandi* of his times, French and Italian. To do so necessarily requires a certain amount of background historical references, for Catalan language and culture go largely unperceived as such by non-Iberian observers. The general assumption tends to be that the Spanish state is a highly unified political and cultural entity, which, of course, is not the case. Therefore, an historical overview is provided to give the reader an awareness of the Catalan language and its development, and consequently why I place such overwhelming importance on it within the music of Eduard Toldrà.

For this task, the *Sis Sonets* is an ideal work, as Toldrà chose lyrical poetry—sonnets—to accompany the performance of this music. For that matter, Toldrà celebrated his home language by placing Catalan poetic text in almost all his compositions, from song repertoire to string quartet. To honor the esteem this composer demonstrated for his language, I have also considered it to be of utmost importance to include in this present transcription of the *Sis Sonets* for the viola, a corrected version of the original sonnet

texts. The reader will find the corrected Catalan text in my viola transcription of the work, starting at page 90, as well as in Appendix C of this document, where the poetry is accompanied by my English translation.

The problem presented by the two known musical editions is a varied one. First, the 1929 edition, a long-extinct printing of the partiture, while making use of the correct accents (open, as in à, and closed, as in ó) and the correct printing of the special character “c trencada,” or “broken c” (ç), though it contains orthographic mistakes that are due to the proximity of the normalization of Catalan orthography (a process staged in 1912, 1913, and 1917 and culminated in 1932).<sup>1</sup> Secondly, the standard edition, first printed in 1953 in Madrid during the second quarter of Francisco Franco’s dictatorship, and hence reproduced in several later printings, contains not only the original orthographic mistakes, but also an abundance of new misspellings and faults in the accentuations of many words. The focus of my transcription is on the 1953 printing plates and the original manuscripts, since this is the version of the *Sis Sonets* through which the work has become so well known.

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<sup>1</sup>These were the important year of Catalan orthographic normalization, published in the works of Pompeu Fabra i Poch, mentioned later in this paper.

## CHAPTER II

### THE ARTS IN SPAIN AND CATALUNYA

#### *The Reconquest of the Peninsula*

We open our historical focus on the Catalan culture that would come to produce Eduard Toldrà and provide the musical and literary background so necessary for his development. Being an avid reader, young Toldrà gained an awareness of the elements that created his home culture and that of the greater Iberian cultures.

Spain's grand period of military, cultural, and material dominance in Europe began in May of the year 1492 with the defeat of the last Moorish kingdom, Granada, and the subsequent vanquishing of both Moors and Jews from the newly-declared Christian empire. The Kingdom of Aragon and Catalunya played a principal role in the potency of the empire since its regent, Fernando II (Ferdinand II), had married Isabel de Castilla (Isabella of Castile) and the couple successfully united the various kingdoms and feudal states into an empire which might be considered loosely unified. With this military and political unification came the daring sponsorship of Cristóbal Colón (Christopher Columbus) in his quest to discover a new trade route to the East and Isabel's commission that he claim new lands for her Catholic empire. The fabulous wealth of the empire quickly attracted painters, sculptors, architects, and musicians to the new capital, Madrid, and to other points of interest to the royal family around the Iberian Peninsula. Literature also became a focal point in the peninsular culture, with a notable apex in 1605 with the

first printing of Miguel de Cervantes Saavedra's *El ingenioso hidalgo don Quijote de la Mancha*, a work which would inspire future musical compositions, including Richard Strauss' *Don Quixote* and Manuel de Falla's *Retablo de Maese Pedro*.

But the musical activity—well documented by the twentieth-century Catalan musicologists Higinio Anglés and Maria del Carmen Gómez Muntané—as well as the enthusiastic activity of the art world, slumped into a period of decline not long after its incipient moments. With the expulsion of Moors and Jews from the peninsula also went much knowledge of engineering, irrigation, higher mathematics, design, and business. Iberia began a long process of deforestation in order to build more ships for the Spanish maritime fleet, and loss of economic prowess followed. Many of those very things that had made Spain (or rather, the various kingdoms and fiefdoms making up the patchwork quilt of the new empire of *Hispania*) great and powerful before the rule of the *reyes católicos* (“Catholic kings,” the new dynasty of rulers)—a political system based on religious tolerance, large sectors of educated populace, the cultivation of the arts of reasoning, an encouragement of creativity, and scientific development of agriculture—were now in serious decline. But the port of Barcelona, one of the oldest points of commerce on the peninsula, developed as a center of artistic and literary activity, thanks to its rich flow of trade and banking. The city still remains a focal point in the world of literary publishing houses and is a secondary center of music printing.



*Political and Artistic Decadence: Exchange with Italy*

Few parts of Spain developed with any particular note in the field of Gothic architecture, due to the fairly quick onset of economic and intellectual decadence, and for this reason the earlier Catalan Romanesque style is of special interest to art historians, sociologists, and architects alike.<sup>2</sup> In Catalunya, economic resources for new and impressive structures were few and far between after the public health disasters of the fourteenth century, the population being literally decimated during that century. Even so, it is that same epoch which saw the creation of the *Generalitat*, the main governing body of the state government of Catalunya, with its Gothic palace and Renaissance-style façade. Musicians were employed by religious entities as well as by prestigious families, as was the case in the majority of Christian Europe. The musical archives of the Royal House of Catalunya and Aragon have been documented and published by Dr. Gomez Muntané, and demonstrate the court's active dedication to musical life, and it is

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<sup>2</sup>In the Catalan religious architecture is preserved the simplest and most primitive of European Romanesque styles. Such monumental treasures as the ruins of the Benedictine abbey of Sant Pere de Rodes, its protégé monastery at Sant Cugat del Vallés, or the Benedictine monastery of Ripoll, one the principal centers of Medieval illumination and Bible copyists (and commonly referred to as *el bressol de Catalunya*, "the cradle of Catalunya"), reveal information about Spanish and Catalan artistic and musical life in the statuary, capitols, and porticos. Their libraries of manuscripts have largely been lost, looted and destroyed over the centuries, and only the library of the Cistercian monastery of Poblet (named to the list of World Cultural Heritage by UNESCO in 1991, along with the churches of the Val de Boí) contains a few manuscripts of interest to Medieval and Renaissance musicology. The Iberian Peninsula is a veritable treasure trove of Romanesque and Gothic architecture, and the corresponding musicological studies are presently gaining reknown largely through the academic work of the humanities and musicology studies at the University of Barcelona system.

noteworthy that the *Generalitat*, as well as the *Ajuntament* (Town Hall) still guarantee music as a secure cultural activity and mode of employment in the twenty-first century.<sup>3</sup>

If during the sixteenth century Spain provided Rome with musicians such as Tomás Luís de Victoria (often paired and compared with Palestrina),<sup>4</sup> the eighteenth century witnessed the Spanish importation of Italian musicians, and two of the greatest names recorded in the annals of Spanish music history are Italians of the epoch: Doménico Scarlatti (1685-1757) and Luigi Boccherini (1743-1805).<sup>5</sup> The taste for Italian musicians and all things Italian was brought about by the change in the ruling dynasty of Madrid. In 1701 the seventeen-year-old Philip V ascended the throne, marrying first one and then another Italian princess.<sup>6</sup> Gilbert Chase writes that Scarlatti's "Sonata in B-flat... is replete with Catalanian popular rhythms; but here Scarlatti is nearer home, for these rhythms in turn show an analogy to the popular music of Sicily, with which Catalonia [sic] long had the closest relations."<sup>7</sup> But it is interesting to note that a greater cultural similarity is found between Catalunya and Naples, city established as part of the

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<sup>3</sup>The two principal musical entities granted support at the present time by the two governmental entities are the *Gran Teatre del Liceu* (opera theatre) and the *Orquestra de Barcelona i Nacional de Catalunya* (Barcelona Symphonic Orchestra), the latter having been founded by Eduard Toldrà in 1944.

<sup>4</sup> Gilbert Chase, *The Music of Spain* (New York: W.W. Norton & Co., 1941; second revised version, Dover, 1959), 83 (page citation is to the second revised edition).

<sup>5</sup> The 'cellist Boccherini was accompanied in his employment at the court of Archbishop Don Luis by violinist Filippo Manfredi. The former secured Spain's stature in the world of European string music. Scarlatti enjoyed the main bulk of his musical career on the Iberian peninsula, an epoch of his life begun at the age of forty four. In total, he lived in Lisbon and Madrid during his last thirty seven years and it was during this time that he produced the brilliant keyboard music for which he is still admired.

<sup>6</sup>Chase, 106.

<sup>7</sup>Ibid., 111.

Catalan kingdom by Jaume II (James II), region tied to Catalunya by linguistic similitude, and birthplace of Scarlatti. The Italian composer's long presence on Spanish soil does not represent merely a place of employment, though, as he was also a teacher and mentor to Spanish musicians, most notably to Antoni (Antonio) Soler (1729-1783), a Catalan musician from the city of Olot.<sup>8</sup>

Another noteworthy and fine composer from the Spanish state was the Basque musician Juan Crisóstomo de Arriaga y Balzola (1806-1826), most often referred to as “the Spanish Mozart.” Arriaga's style reveals an important cultural feature of Spain during the early nineteenth century: the movements of Romanticism and Nationalism were to be late in arriving to the Iberian Peninsula.

### *The Nineteenth Century: Romanticism and Nationalism*

The nineteenth century's European trend of nationalism ironically arrived in Spain through Catalunya, a country which had traditionally rebelled against the Castilian Spanish hegemony in its lands since the 1714 War of Succession. As early as the decade of the 1840s the Catalan choral director and Republican activist Josep Anselm Clavé (1824-1874) began organizing singing groups, beginning with *l'Aurora*, for the proletariat class of Barcelona, a movement that became popular with the lower classes and grew quickly. By 1850 Clavé had organized Catalunya's first choral society, *La*

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<sup>8</sup>The Catalan city of Olot is best known for its school of painters in the second half of the nineteenth century, an epoch in which Catalunya burst onto the European stage of arts and literature with its “*Renaixença*” movement.

*Fraternitat*. That name seemed sufficiently revolutionary to cause the municipal government of Barcelona to require that it be changed, and in 1857 the society was called *Euterpe*. Within the next two years the group was also publishing its own periodical, and the choral movement, Orpheonism, spread throughout Catalunya. Music in Catalunya was already beginning to be directly associated with politics.

The principal generator and artistic motor of Spanish nationalism in music was incarnated through the unique figure of Felip Pedrell (1841-1922), musician, composer, musicologist, and erudite from the Catalan city of Tortosa. Pedrell was teacher, mentor, and motivator of all the composers who became the most renowned names in Spanish music from the mid-nineteenth century until the early twentieth century, including Isaac Albéniz, Enric Granados, Robert Gerhard, and Manuel de Falla, all born in Catalunya with the exception of Falla. Pedrell strongly believed that a Spanish national style in musical art could be established, even though such a style, drawing heavily upon folk elements and the Spanish indigenous operatic form of *Zarzuela*, never fully materialized. Yet Pedrell was indeed responsible for the broad musical education and training of the country's most emblematic musicians, including Spain's most influential and outstanding musicologist, Higinio Anglés i Pàmies (1888-1969), yet again a Catalan musician. Pedrell modeled his idea for a national style on the Wagnerian ideal and founded Barcelona's *Associació Wagneriana*. With the collaboration of Clavé, Pedrell popularized the German composer's music to such an extent that the city's opera house, *El Gran Teatre del Liceu*, practically became a Latin Bayreuth.

The *Liceu* opera house itself was an institution that brought together elements of Catalan society as well as dividing it. Opera had arrived to Iberia a century later than the initial stirrings of the form within the Florentine Camerata, but once it had made a first impression on Barcelona's public, the form became firmly rooted. After a long period in which the *Teatre de la Santa Creu* was Barcelona's only opera theatre, the *Liceu-Filharmonià* was erected in 1838, leading to the definitive structure of the *Gran Teatre del Liceu* in 1847. The *Liceu* soon became one of Europe's leading opera houses, specializing first in Italian opera and then quickly taking an avid interest in Wagnerian opera.

It should be noted that this northern European influence on the musical interests of Catalan musicians of the late nineteenth century was hardly a neat fit for a Mediterranean culture which, much like the Italian musical culture during the apex of Romanticism, valued more highly a lyrical and singing style, preferring song and chamber music in general over heavily orchestrated symphonic presentations, and for this particular taste, Catalan composers themselves were not attracted to the prospect of writing in a Wagnerian style. The music of the small group—voice with piano, the string ensemble, or a folk band—were also the preferred mediums of Eduard Toldrà. His compositions show a preponderance of song, a few chamber works for strings, the *Sis Sonets*, and two dramatic works, written for a smaller ensemble than the large German orchestras and also containing constant elements of jocularity and good humor. All this was very fitting for the Latin style, and the simplicity he preferred placed him squarely as a musician of the Catalan *Noucentista* movement, further discussed later.

### CHAPTER III

#### THE POLITICAL AND CULTURAL AMBIENCE OF CATALUNYA IN PRE-CIVIL WAR SPAIN

##### *The End of the Monarchy of Isabel II: The First Republic*

The new dynasty of the Bourbon family, begun with the crowning of Philip V at the beginning of the eighteenth century, was dethroned after several revolutionary uprisings more than a century later in 1868 during the reign of Isabel II. This generated an epoch of social tensions in Spain but it was a time in which progressive ideas ended up carrying political influence. Meanwhile, Catalunya desired the institutionalization of new political formulas of federal character among the diverse ancient kingdoms of the peninsula (which would have resulted in greater regional autonomy), but in the end the monarchic and centralist Constitution of 1868 was established. Lacking a king for the country, it was agreed that the crown should be offered to an Italian prince, Amadeo di Savoia, who arrived to Spain two years later in December of 1870. Nonetheless, the conflicts did not abate, and the new king, lacking support among his subjects, abdicated in February, 1873.

Following the abdication, the First Republic was proclaimed but the political conflict continued. On one side, the progressive forces were splintered; likewise, several territories claimed independence. Moreover, there was an intermittent civil war with the so-called “Carlists,” adherents of a minor branch of the Bourbon family, absolutists but

disposed to defend the multinational character of the monarchy and ready to recognize the ancient liberties of the different territories. These were also years of open conflict in Cuba, known as the “Ten Years’ War” (1868–1878), a struggle which ultimately led to another insurrection in 1895 (the year in which the musical focal point of this paper, Eduard Toldrà, was born) and resulted in the Spanish-American War in which Cuba “won” its independence.<sup>9</sup>

The First Republic (1873-75) was characterized by instability. In less than one year four presidents presided over the Republic,<sup>10</sup> and in January of 1874 the general Pavía led a military coup, setting up an authoritarian state. In December of the same year, another general, Martínez Campos, led a coup and proclaimed Alfonso XII de Borbon, son of the dethroned Isabel II, king of Spain, opening the period known as the “Restoration” in Spanish history.

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<sup>9</sup>Much could be included here about the climate of political relations between the United States and Spain, and the relationship of the United States with Cuba. This was the incipient moment in which many of the attitudes and postures in this triangular relationship, persisting in large part until the present time, were cemented. It must be pointed out that the contemporaneous government of the U.S., accompanied by pugnacious industrial lobbies, behaved shamefully and laid the foundations for what many voices in international relations consider an epoch of imperialism. It must be equally highlighted that an overwhelming sector of the American populace opposed the government’s bellicose action, and many brave voices were raised in argument to a system in which wealthy Americans sent poor Americans to kill poor Spaniards, in turn sent to the war by wealthy Spaniards. (Howard Zinn, *A People’s History of the United States*. New York: Harper Collins, 2003 edition, copyright 1980. pp. 301-312.) It is further noteworthy that while the later administration of F.D. Roosevelt dismayed millions of Spaniards in 1936 by choosing isolationism in place of intervention in the bloody and cruel conflict that indelibly marked the lives of all Spanish citizens (including some of the world’s most respected musical artists, mentioned often during the course of this paper), scores of private American citizens, among which figured many artists and intellectuals, refused to turn their backs on the rise of Fascism in Europe. These American citizens reacted according to their convictions, donating their lives to a cause which, in my opinion, may certainly be categorized as the preservation of culture and art.

<sup>10</sup>The presidents Figueras, Pi i Margall, Salmeron, and Castelar.

*The Restoration: 1875-1923. The Dictatorship of Primo de Rivera (1923-1929) and the*

*End of the Monarchy of Alfons XIII*

The Restoration closed a period of great political instability and civil wars, and it enabled a system that, with some minor variations, would last until 1923, the year that saw the *coup d'état* General Primo de Rivera and his subsequent dictatorship until 1929. After a period of uncertainty the Second Republic would be proclaimed on 14 April, 1931.

The Restoration was a political system devised by Cánovas del Castillo, who wanted to imitate the English parliamentary system. Established and configured by the Constitution of 1876, it was based upon a bipartisan system that alternated in the seat of power, on one side, the “conservative” party led by Cánovas del Castillo, and on the other, the “liberal” party directed by Sagasta. Beyond these parties there remained the Carlists to the right and the Republicans, Socialists, and Anarquists to the left.

In spite of a democratic appearance, both parties had agreed on alternating in power. Thus, when a government entered in crisis, it was immediately substituted by the opposing party, which held elections that, regardless of the result, were falsified in favor of the party which had called for the elections. The electoral distortion was possible by means of a political phenomenon called *caciquismo* (despotism). In each municipality there existed local leaders, *caciques*, who took care of the elections, no matter which party dominated in the outcome. This permitted a peaceful alternation of the two



parties.<sup>11</sup> Caciquism became an even greater determining factor from the time of universal suffrage in the year 1889.

In Catalunya, though, caciquism did not have the same type of force. While the rest of the Spain was eminently an agricultural territory, poor and with still strong feudal roots, Catalunya (with the city of Barcelona foremost in prominence) had produced an industrial society with an important sector of workers and tendencies toward socialist and anarchist politics. Meanwhile, the Catalan bourgeoisie backed the system of party alternation, but the new social, political, and cultural movement continued to estrange these groups from the leading political entities in Madrid. This separation resulted in Catalanism, the political movement particular to Catalunya and still very much extant today. Catalanism has also deeply affected the development of musical arts in the Catalan territories, and is still today the driving force behind the city's present symphonic institution, the *Orquestra Ciutat de Barcelona i Nacional de Catalunya* (founded by Eduard Toldrà in 1944 as the Municipal Orchestra), as well as having been "raison d'être" behind the heavy funding of the Liceu Opera Theatre and the *Capella Reial* (the early music ensemble founded by Jordi Savall), as well as several other musical institutions meant to foment the growth and stimulation of Catalan music and music-making.

The birth of Catalanism is a complex phenomenon caused by four main historical factors.<sup>12</sup> First is the *Renaixença* (Renaissance), whose first expression is found in 1833

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<sup>11</sup>Emili Giralt, *Història de Catalunya, Volum II*, ed. Joan Reglà (Barcelona: Editorial Aedos, 1972), Volume II, Chapter VII, *Les Lluites Politiques*, 351-352.

with the poem, “*Oda a la Pàtria*” (Ode to the Patria) of Bonaventura Carles Aribau. The movement labeled *Renaixença* entails the literary recovery of the Catalan language, which had been widely supposed to have been barely extant in the seventeenth and eighteenth centuries. It encouraged writers to employ Catalan in all types of literary styles and to achieve a greater presence for the language.<sup>13</sup>

And so the *Renaixença* movement, paired with the wealthy bourgeoisie of a large city, took a great interest in those latest tendencies in European culture and thoughts that were completely unknown in Madrid and the rest of Spain. For this reason the *Renaixença* can be considered a modernizing and European movement, and it developed under the influences of figures such as Wagner, Ibsen, and Nietzsche, whose sway was felt around the entire continent to the north of the Pyrenees. The desire to participate in modernist culture led to the organization in Barcelona, in 1888, of the Universal Exposition.

It was this—the revitalization of the country’s own language and the impulse towards cultural modernization—which created that sense of singularity and difference from the rest of Spain which persists today. Key events during the time of the literary renaissance were the institutionalization of the “Jocs Florals” in 1859 (discussed at further length in the following section) and Àngel Guimerà’s speech at the Barcelona

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<sup>12</sup>*Història de Catalunya*, ed. Pierre Vilar, Vol. VII, Borja de Riquer and Joan B. Culla, *Franquismo i la Transició Democràtica (1939-1988)* (Barcelona: Edicions 62, 1989), 35.

<sup>13</sup>Among these early writers of the *Renaixença* the poet Jacint Verdaguer and the playwright Àngel Guimerà must be highlighted as especially important to the development of Catalan letters.

Ateneu in 1895.<sup>14</sup> Guimerà's public address in Catalan signals the birth of a new linguistic normality for the generation of young people at the time, of which Toldrà was a prime example, in using their home language in the main streets, the public byways, and in print.

A second important element in the unfettering of Catalanism was the claim in support of Spanish economic protectionism. While the governing bodies of Spain favored free trade (that right given to foreign products to enter the nation without paying tariffs or duty charges), Catalunya argued for protectionism. It was in the interests of Catalunya, as the only industrial motor of the kingdom, to charge high tariffs on foreign goods, making them considerably more expensive and therefore reserving the interior market for the lower-priced Catalan products.

In third and fourth places of importance in the development of Catalanism are the two great polarizing and modernizing social movements of the nineteenth century, Federalism and "Carlism." Politically, Federalism evolved towards nationalist viewpoints, influenced by the literary works *Lo Catalanisme*, "Catalanism," (Valentí Almirall, 1886) and *La Nacionalitat Catalana*, "The Catalan Nationality" (Enric Prat de la Riba, 1906). "Carlism" and sectors of the political right also moved towards Catalanism due to the contributions in political theory of Josep Torras I Bages, priest and

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<sup>14</sup>Catalan writer and playwright Àngel Guimerà delivered his acceptance speech for the 1895 presidency of the Barcelona Ateneu (literary society and library) in Catalan. The speech made an impact on Catalan society because public addresses at that time were normally pronounced in Castilian.

later bishop of the dioceses of Vic,<sup>15</sup> and author of *La Tradició Catalana*, 1892 (“*Catalan Tradition*”), in which he orients Christian conservative positions towards political Catalanism.

The incipient convocations of the “Catalan Congress” (*Congressos Catalanistes*) are notable events in Catalan politics of the epoch. During the first, celebrated in 1880, it was decided that an academy of Catalan letters should be created, and that political pressure should be exerted in order to defend Catalan civil law from the intent of the Spanish state to unify the civil law of the different peninsular territories under one single code. Moreover, an apolitical organization, the *Centre Català* (Catalan Center), was founded and charged with the mission of advocating Catalunya’s particular interests.

The second Congress, held in 1883, adopted a more pronounced political stance, manifested in an 1885 meeting against the commercial free trade agreement with England. A document was drawn up in which Catalan political and economic claims, as well as its disgust with Spanish policy, were made clear.<sup>16</sup> The manifesto was presented to King Alfonso XII in 1885 and was well received by the monarch, but the king died only a few months later.

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<sup>15</sup>Vic is an industrial city of political secondary importance to Barcelona, known for its tradition of numerous churches, monasteries, and convents.

<sup>16</sup>This document was the “*Memorial de Greuges*” (“Memorial of Grievances”), or “*Memorial en defensa de los intereses morales i materiales de Cataluña*” (Memorial in Defense of the Moral and Material Interests of Catalunya), text by Maspons i Labrós, 1885, published more recently: *Episodis de la Història*, N° 104, Joaquim de Camps i Arboix, *El Memorial de Greuges* (Barcelona: Ed. Dalmau, 1968).

In 1892 “Catalanist” political organizations, at a gathering in the city of Manresa,<sup>17</sup> approved the “*Bases de Manresa*” (“Manresa Bases”), a draft of a theoretical project towards a Catalan constitution. At the same time, anarchist and socialist political ideas gained a strong foothold among Catalan proletariat, whose complaints were at times manifested in terrorist acts. One of the most noteworthy terror strikes was the November 1893 duo of bombs lanced inside Barcelona’s opera house, the *Gran Teatre del Liceu*, during a performance of Rossini’s *William Tell*.<sup>18</sup>

Certainly the years at the close of the nineteenth century in Catalunya, the world into which Eduard Toldrà was born, were characterized by the multiplication of cultural institutions and initiatives, the augment of journalism, the creation and consolidation of libraries (most importantly the library of the *Ateneu Barcelonès*, focal point of Catalan contact with broader European culture), the middle class’s growing participation in politics, and the proliferation of both elections and strikes, leading to a more dynamic society. It was this burgeoning world of artistic and political activity, bursting at the seams with creative energy, that produced and nurtured musicians of the stature of Felip Pedrell, Isaac Albèniz, Enric Granados, Pau Casals, Eduard Toldrà, Robert Gerhard, Ricard Viñes, Victòria dels Àngels, Montserrat Caballé, Alicia de Larrocha, and Xavier Montsalvatge, among many others. As well, Barcelona’s artistic and climactic attraction

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<sup>17</sup>Manresa, another politically secondary Catalan city, was the heart of the nineteenth-century textile industry.

<sup>18</sup>7 November 1893, the anarchist Salvador Franch pitched a pair of Orsini bombs into the midst of Barcelona’s upper class inside the *Gran Teatre del Liceu*, long-time bastion of the Catalan bourgeoisie and seat of the popular Wagnerian movement.

drew many of Europe's most emblematic musicians, including Richard Strauss, Arnold Schönberg (who wrote most of the second act of his uncompleted opera *Moses und Aron* during an eight-month sojourn in Catalunya), Jacques Thibaud, Matthieu Crickboom, and Ernst Krenek, the Orchestre des Concerts Lamoureux, Eugène Ysaÿe, and Vincent D'Indy.<sup>19</sup> Artists, writers, and architects abounded in Modernist and turn-of-the-century Catalunya, and will be mentioned later in this text. It was this ambience that gave rise to a generation of artistic, scientific, political, social, and ideological thinkers and activists whose rich world of activity was eventually brought to a crashing halt in 1939 with the end of the Spanish Civil War. Like Toldrà, all those interested in thought and creative art—those, of course, who were not obliged to flee for their lives—would have to decide whether to remain within the strict confines of the military dictatorship or to cross the borders in search of a society willing to accommodate the creative impulses of artists from the southerly side of the Pyrenees. With the mounting political and economic problems of Europe that would culminate in World War II, the decision could not have been an easy one.

### *The Jocs Florals and the Renaixença: Literature Leading to Modernism*

At the same time as the Nationalistic movement in Spanish music, Catalunya was experiencing the late awakening of Romanticism in art through literature. In 1859 the

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<sup>19</sup>Frédéric Chopin and George Sand must be included earlier among these ranks if we are to consider the Balearic Islands part of general Catalan culture. (A variant dialect of standard Catalan is spoken in the islands.) Chopin and Sand lived kept a home in Valldemossa, Mallorca.

*Jocs Florals* (“Flower Poetic Contest”), a tradition dating from the fourteenth century, were reestablished in Barcelona.<sup>20</sup> The *Jocs Florals* became a yearly poetic contest in which three separate prizes were awarded, one for the best poem on a religious theme, another for a winning poem of patriotic character, and yet a third prize for a poetic text on an amorous theme. The texts were written in Catalan, and the revived interest in the literary vernacular spurred the movement known as the *Renaixença*, or the Renaissance. It was certainly a rediscovery and a Renaissance of interest in Catalan letters, and a broad spectrum of Catalan citizens were affected by the *Renaixença* movement. Eduard Toldrà was no exception, and beyond the inescapable literary activity carried on during the thirty five years before his birth, Toldrà was destined to become a devotee of poetry.

A tremendous burst of creative energy was fueled principally by the *Renaixença* (also referred to as *Renaixement* by contemporary Catalan writers),<sup>21</sup> itself a cultural movement of literary inspiration and a vehicle for social development through the use of language. It is only fitting to mention the names of several of the most outstanding poets of the *Renaixença*, among whom figure several whose writings inspired Toldrà to set their verses to song, as well as to use their poetic images in creating an original work for violin and piano, the *Sis sonets*.

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<sup>20</sup><http://www.xtec.es/~jbuxader/historia/temes/escat/catalanisme.htm#Jocs%20Florals>

([www.xtec.es](http://www.xtec.es), webpage maintained by the *Generalitat de Catalunya*, *La Vanguardia* newspaper, *Avui* newspaper, and the *Societat d'Informació* [Society of Information]).

The *Jocs Florals* had been initiated by Joan I (John I) in 1393 as a troubadour poetic competition in Occitania and Catalunya.

<sup>21</sup>Idem.

The principal problem of the terminology *Renaixença* is its nebulosity. Because the festival *Jocs Florals* was reinstated in the same epoch as the manifestation of the *Renaixença* movement, it was supposed that the Catalan language had fallen into a long period of decadence (referred to as *La Decadència*) prior to the nineteenth century. But the evidence presented by contemporary scholarship shows that the language had never fallen out of use in either daily life or in the realm of literature, though the language had indeed received a far less public and commercial projection.<sup>22</sup> What the new Romantic Movement did achieve, however, was the impulse and commercialization of Catalan literature and culture, which in turn led to a greater awareness of cultural identity, influencing writers, musicians, and artists to draw upon their collective Catalan heritage in a new enthusiasm for artistic creation.<sup>23</sup> Those writers and poets who spearheaded the movement (Rubió I Ors, Manuel Milà I Fontanals, Marià Aguilò, Rossend Arús, Frederic Soler, Robert Robert, Josep Roca I Roca, Valentí Almirall) tended to neglect, in their

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<sup>22</sup>Idem.,

Because Barcelona had become the publishing center of the Castilian-speaking Empire, business and profit concerns naturally led to the greater volume of Castilian texts published since the empire spanned literally from sea to sea, controlling lands in Europe, North Africa, the Americas, and Asia, while Catalunya and the speakers of Catalan were concentrated in the relatively small region between the Pyrenees and the River Ebro.

<sup>23</sup>Albèniz and Granados, both Catalan pianists and composers, serve as examples of the changing cultural identity in Catalunya. Both musicians embraced the larger, more affluent and cosmopolitan culture of the Castilian language, and wrote and published music on Spanish national themes, with Castilian titles and Castilian texts (in their theatre works). Both maintained a basically apolitical posture and understood how to live within the Castilian-dominant society in order to gain greater musical recognition and enjoy economic benefits. Their mentor, Pedrell, had in fact moved to Madrid to teach in that city's Conservatory, where the musicians within his circle of influence strived to create a school of Spanish Nationalism. It was with the Catalan musicians of a generation later, those born into a society already beginning to be defined by the revived commercial activity of Catalan language and culture, who logically showed greater interest in using the Catalan language and folk themes in the titles of their instrumental works, texts of songs, and subject matter selected for theatre works.



zeal, the writers whose output was written in Castilian (such as Pau Piferrer or Antoni Bergnes) but nevertheless showed clear signs of interest in Catalan cultural themes.<sup>24</sup> Yet another manifestation of Catalan Romanticism and its literary movement was the publication of several different historical studies of the country and a new interest in musical criticism.<sup>25</sup>

In March of 1859 the writers and intellectuals Joan Cortada, Josep Lluís Pons I Gallarza, Víctor Balaguer, Manuel Milà I Fonatanals, Joaquim Rubió I Ors, Miquel Victorià Amer, and Antoni de Bofarull requested that the Barcelona *Ajuntament* (Town Hall) reinstate the *Jocs Florals*. The poetic contest contained three categories (“*Patria, Fides, Amar*”) and was a *trobador* (troubadour) tradition which had languished during centuries. Their petition was granted, and contest was on, becoming an unbroken annual event held on the first day of May from that time during 77 years until the outbreak of the Spanish Civil War in 1936. If a poet won a total of three prizes, he (or she) would be considered “*mestre en gai saber*”, or “master in joyous knowledge”. Among these prizewinners were Josep Carner and Joan Alcover, two of the poets for whose work Eduard Toldrà showed a predilection. The latter of the two is the author of the sonnet

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<sup>24</sup><http://www.xtec.es/~jbuxader/historia/temes/escat/catalanisme.htm>

Once again, a musical parallel with to this specific time and literary situation may be made with Albéniz and Granados, who projected a Spanish national image, but who also recognized their Catalan roots.

<sup>25</sup> Historical studies and texts were published by Pròsper de Bofarull (1836), V. Boix (1845), Víctor Balaguer (1860-63), Antoni de Bofarull (1876-78), including a literary history by M. Milà i Fontanals, and literary and musical criticism by Quadrado, Milà, Llausàs and Piferrer.

“*Ave Maria*,” the former, author of “*Oració al maig*,” another of the sonnets appearing in Toldrà’s *Sis sonets* for violin and piano.<sup>26</sup>

The *Jocs Florals*, so deeply influential in the nineteenth-century cultural awakening in Catalunya, were interrupted from 1936-1939 by the Spanish Civil War. Barcelona was one of the most affected areas of the entire Peninsula, and today certain places in the city have developed a mythological aura due to the physical evidence left by the war.<sup>27</sup> From 1940 until 1970, a long thirty-year period, the contest was celebrated each first Sunday of the month of May in a private commemoration in Barcelona, but from 1941 until 1977 the *Jocs Florals* were publicly celebrated around the world where Catalan immigrant communities (and more importantly, communities of Catalan refugees fleeing Spain after the civil war<sup>28</sup>) had sprung up. The contest was held in a different city each year, and its geographical spread stretched from Toulouse to Munich and London to

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<sup>26</sup> Other *mestres en gai saber* include key figures in nineteenth- and early twentieth-century Catalan literary history: Joaquim Rubió i Ors, Marià Aguiló, Josep Lluís Pons i Gallarza, Àngel Guimerà, the towering Jacint Verdaguer, Víctor Balaguer, Miquel Costa i Llobera, Joan Maragall, (grandfather of the Barcelona mayor of the same name who secured the 1992 Olympic Games for the city), and Josep Maria de Segarra.

<sup>27</sup> Perhaps the most emblematic of these places is the *Plaça Sant Felip Neri*, an intimate and closed plaza near the medieval structure of the government palace. Its pockmarked walls have recorded the military strife of the more than three years of civil war. The Church of Sant Felip Neri in the plaza, a popular locale for concerts, draws the attention of Barcelona’s music circles. As such, no musician or music lover can remain shielded from the impact of the violence of history; entering the church, one is confronted with the hundreds of bullet holes peppering its outer walls.

<sup>28</sup> Referred to in Catalunya as “the Catalan Diaspora”, a clear reference to the various Diasporas to which the followers of Jewish tradition have been subjected over more than two thousand centuries. Interestingly, Catalunya was most deeply affected, both economically and culturally, by Queen Isabel’s edict in May, 1492 that Jews and Moors must convert or abandon the kingdom immediately, producing yet another Diaspora. Catalunya had been the home of most of the more important of the Jewish communities on the Peninsula, and many Catholic Catalan families today trace their roots to the turn of affairs in 1492. For the other part of the community who left, the language was preserved as Ladino, now particularly interesting to the musicologist since the past two decades have hosted a Renaissance of sorts in Sephardic and Ladino music.

Santiago de Chile. Finally, in 1978 –three years after the death of the dictator Generalísimo Francisco Franco—the *Jocs* were once again publicly reinstated in Barcelona.<sup>29</sup>

The social euphoria in the last decade of the nineteenth century coincided with the War of Independence in Cuba (Cuba and the Philippines were the last colonies of the formerly grand Spanish Empire). From Catalunya voices were raised in favor of Cuba’s political autonomy, a stance which led to multiple public protests and the consequential repression of the participants in the demonstrations when the central government of Madrid negated Cuban liberty. In 1899 a resistance movement was organized, consisting of refusal to pay the taxes demanded by Madrid, and the political tensions between Barcelona and Madrid became even more deeply radicalized. That radicalization encouraged the economic forces of Catalunya to adhere to political Catalanism. Because of the unity of political authority with economic power, the political party “*Lliga Regionalista de Catalunya*” (Regional League of Catalunya) was formed in 1901. Its two most notable leaders were Enric Prat de la Riba (later to gain the most considerable and forceful political influence, but one which would not destroy the path of Catalan and Spanish creative arts as would later occur in 1936) and Francesc Cambó. During that same year “The League” was successful in presenting a unified ticket for representation in Congress and won the elections with a hands-down majority despite the efforts of the Caciquista system, firmly in place, to adulterate the electoral results.

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<sup>29</sup><http://www.xtec.es/~jbuxader/historia/temes/escat/catalanisme.htm>

The early twentieth century continued under the influence of grand political and social agitation. In 1905 a group from the Spanish military assaulted the offices of two publications, the humoristic *Cu-Cut* and the newspaper *La Veu de Catalunya* (“The Voice of Catalunya”), both of which maintained ties with “The League.” The central government in Madrid, instead of castigating the offenders, decreed in March, 1906 the *Ley de Jurisdicciones Especiales* (Law of Special Jurisdictions), which placed under military jurisdiction all crimes against the state, its unity, and its symbols, an act which automatically assumed an attack against political Catalanism. The reaction to the new law consisted in an allied unity of all political “Catalanist” parties in a movement christened *Solidaritat Catalana* (Catalan Solidarity), which promptly organized a public demonstration of more than 200,000 people in Barcelona.

During the times in question, the newspaper *La Veu de Catalunya* published the work of the journalist Eugeni d’Ors, considered the principal ideologue and leader of a new artistic and cultural movement in Catalunya. This movement was the now world-famed *Noucentisme* (roughly translated, “Nineteenhundredism”), trademark and perennial symbolic tool of Barcelona today. *Noucentisme*, in synthesis, represents the canalization of the anterior cultural movements, Modernism and Late Romanticism, towards more equilibrated, balanced postures, drawing upon Mediterranean classicism.

In this epoch, Catalanism secured some notable political successes. In 1907 Prat de la Riba was elected President of the *Diputació* (Provincial Council) of Barcelona.<sup>30</sup>

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<sup>30</sup>The *Diputació de Barcelona* is a governmental entity which coordinates the activity between all the Town Halls of the province of Barcelona.

Cambó, in that same year, led the party *Lliga Regionalista* to a solid victory in Congressional elections, winning 41 of the 47 seats representing Catalunya. During the electoral campaign, a program of local government coupled with cultural initiatives inspired by the proposals of *Noucentisme* was touted. Only a few months after the election, several cultural institutions were in fact created, the most outstanding being the *Institut d'Estudis Catalans* (Institute of Catalan Studies). Among the various projects stimulated by the *Institut d'Estudis Catalans* the most important was, without a doubt, the oeuvre of Pompeu Fabra, who in 1913 published his work on Catalan orthography and grammar.<sup>31</sup> Until that moment, Catalan had not disposed of a normative grammar.

On the other hand, there arose from the ranks of the workers a demagogue, Alejandro Lerroux, who gained popularity among the proletariat with his anticlerical speeches and journalistic publications. However, after 1906 Lerroux (possibly paid by the Madrid government) began a move to the right, founding a new party in 1908, the *Partido Radical Republicano* (Radical Republican Party), which led the struggle against

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<sup>31</sup>At this time, several lesser-known languages were enjoying a period of revival and codification. A most interesting example, which is really an aside to the purposes of this paper, is the modern Hebrew language, developed and codified by Eliezer ben Yehudah in Palestine, much as Pompeu Fabra was doing in Catalunya. Yet the connection is more immediate: Ben Yehudah's work was based upon Sephardic Hebrew, that language written and spoken by the Jews whose cultural heritage, after the ancient diaspora, had taken root in Spain, and expelled in yet another diaspora in 1492. These Jews, scattered throughout the Mediterranean, and as far as Palestine and Turkey, conserved the Hebrew language and also used Ladino in the home, a language widely assumed to be a variant of Castilian Spanish. The accent of modern speakers of Hebrew is actually the Sephardic accent, that is to say, the Hebrew accent derived from Spain more than 500 years ago, because the fluent Hebrew speakers with whom ben Yehudah worked were Sephardim. Yet a truly fascinating detail, noticeable probably only to a Catalan speaker, is that Ladino (normally written using the Hebrew alphabet), when written with Roman characters, actually reveals a surprising semblance to the Catalan language. And indeed, the two major centers of Sephardic culture were Toledo and Catalunya. But this is the subject for another type of study, and will be left here merely to demonstrate the parallel work being done with other minor languages in the early twentieth century.

Catalanism while at the same time developing Republicanism. (Spain was at this time still a monarchy.)

In 1909 a revolt was spawned among the workers opposing the war in Melilla,<sup>32</sup> but Lerroux's radical demagoguery converted the situation into an anticlerical movement that led to the burning of many convents and churches in Barcelona. The revolt, known as "*La Setmana Tràgica*" (The Tragic Week), opened the way for a policy of worker repression. (Pau Casals would, however, found the *Associació Obrera de Concerts*, the "Workers Concert Association," in 1926, year in which a "Catalanist" plan would be mounted against the dictatorship of Primo de Rivera. The association was formed in order to bring music to the lower classes of Catalan society, and remained successfully active until the close of the Civil War in 1939.)

The year 1914, musically notable in Spain because Manuel de Falla returned from a seven-year sojourn in Paris (a sojourn which he had intended to be more extensive but necessarily cut short due to the outbreak of World War I), saw the approval from the government in Madrid of the *Mancomunitat*, thanks to the efforts of the Catalan political parties. The *Mancomunitat* is union of the four provincial councils of Catalunya (Barcelona, Tarragona, Lleida and Girona) in one sole administrative organism. For the first time since 1714, Catalunya had at its disposal its own autonomous administration with jurisdiction over the whole Catalan territory. But the *Mancomunitat*, over which Enric Prat de la Riba presided, was an entity which lacked, for all intents and purposes,

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<sup>32</sup>Melilla, city under Spanish control on the northern coast of the African continent, facing Andalusia.

economic recourses, though it did commit much activity to the various fields of Catalan education (the *Institut d'Estudis Catalans*, the National Library of Catalunya, the Industrial University, and the network of secondary schools, among others) and to the country's infrastructures. Culturally, the intellectuals of the period requested a greater radicalism and commitment to Catalanism. Once again, the role of "Catalanist" avant-garde writers was noteworthy, among them Joaquim Folguera, Joan Salvat-Papasseit, and Joan Vicenç Foix.

In the midst of Madrid's gross political instability and various attempts at military rebellion in 1917, the first project for a Statute of Autonomy was presented, vouched for by all town halls of Catalunya. The statute did not meet with success in Madrid, and in that same year Prat de la Riba died.

The following years were characterized by overall political instability around the whole Spanish state as well as in Catalunya. In 1919 a general strike was staged in Catalunya, answered by an employers' lock-out so extensive that thousands of workers were left without jobs. In Barcelona there occurred a series of physical attacks and a veritable war between the pistol-packing anarchists and the gun-toting thugs hired by employers. More than a thousand assaults were registered in law enforcement archives between 1919 and 1922! That same year, 1922, the *Lliga Regionalista* split. A cut-away group of more radical Catalanists founded *Acció Catalana* (Catalan Action) and yet another Catalanist leader, Francesc Macià, founded the party *Estat Català* (The Catalan State).

Within this context, in 1923, the general Miguel Primo de Rivera organized a coup d'état and the king, Alfonso XIII, charged him with forming a dictatorial government, ruling between 1923 and 1929. At first, that government was received favorably by the Catalan bourgeois, tired of the instability and insecurity of anterior years, but very soon Primo de Rivera adopted a combative style of politics against Catalanism; in 1925 he suppressed the *Mancomunitat* and prohibited any sort of Catalanist demonstrations or public acts favoring Catalanism.

Primo de Rivera's repressive politics against Catalanism provoked a major veer to the left in the Catalanist movement. In 1926, Francesc Macià tried to stage an invasion of Catalunya from within France,<sup>33</sup> but he was arrested in that country and subjected to a trial that would acquire fame and provoke world-wide repercussions. In 1929, the dictatorship of Primo de Rivera collapsed, and a succession of unstable governments tried unsuccessfully to guide the state back to the constitutional system of the Restoration.

Around the figure of Francesc Macià was formed a new party, *Esquerra Republicana de Catalunya* (Catalan Republican Left), obtaining an overwhelming victory in the elections on 12 April 1931. Other Republican parties celebrated similar successes around the Spanish state in the larger cities.<sup>34</sup> Two days later, 14 April, King Alfonso

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<sup>33</sup>Referred to as the *Acció de Prats de Molló*. Prats de Molló lies within the borders of the French state, but is part of the ancient Gothic state *Catalunya Nord* (Catalunya North). To the southerly side of the Pyrenees lies (Iberian) Catalunya, within the Spanish state, and to the north is located Catalogne, one of the *départements* within France.

<sup>34</sup>Interestingly comparable to the present-day situation in Spanish politics. After two successive terms of governance by José Maria Aznar's rightist *Partido Popular*, culminating in an intimate alliance with the Bush administration in Washington and the subsequent pugnacious invasion of Iraq, the November 2003 autonomous elections in Catalunya produced an overwhelming public favoritism of the



XIII went into exile and the Second Republic of Spain was proclaimed. Two hours before the announcement in Madrid, another politician from *Esquerra Republicana*, Lluís Companys, proclaimed, in Barcelona, the Republic of Catalunya within the Spanish Federal Republic. Only a few days later, this “Republic of Catalunya” would change its name to *Generalitat de Catalunya*, recuperating the original title the Catalan government had had before 1714.

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leftist parties. A scant four months later, national elections were convened on 13 March 2004. Two days earlier (11 March) the massive bombing of trains occurred in four Madrid locations (the stations Atocha, El Pozo del Tío Raimundo, and Santa Eugenia, and a train in the street Calle Téllez, en route to Atocha station), carried out by a radical Islamist group. Aznar and his government announced that the attacks had been planned by ETA, the Basque terrorist organization. (The Basque Land is another seat of nationalism and separatism within the Spanish state.) Yet in the eleventh hour the *Partido Popular* was forced to admit that the explosives had not been mounted by ETA, and hours later the center-left Socialists carried the vote. The resulting center-left governments of both Catalunya and Spain are presently involved in progressive legislation which regularly merits the attention of the international press.

## CHAPTER IV

### TWO CULTURAL MOVEMENTS: *MODERNISME* AND *NOUCENTISME*

#### *Modernisme*

Eduard Toldrà was born in 1895 into the heyday of Modernism. Once Romanticism and the *Renaixença* had been established, Catalunya was on par with the artistic and philosophical movements being developed around the rest of the European continent. The movement called Modernism—born of the reaction against Realists and Naturalists of the nineteenth century—known by such various names throughout Europe as Art Nouveau, Jugendstil, Modern Style, Stile Liberty, Style 1900, Style Nouille, or Sezessionstil, was first perceived in Catalunya when the terminology *Modernisme* appeared in print within the pages of the journal *L'Avenç* in 1884. Two painters, Santiago Rusiñol and Ramon Casas, had exhibited their controversial works at the *Sala Parés*, a gallery still active in Barcelona. They would become not only well known artists in Barcelona's elegant exposition rooms but notorious presences at the locale *Quatre Gats*, built by the Modernist architect Josep Puig I Cadafalch. *Quatre Gats*, a meeting place for Catalan artists, architects and musicians interested in discussing Modernist art, was erected in the city's Gothic quarter, but meanwhile an enormous project was being carried out to expand Barcelona's limits and ability to house the growing population. Modernist architects placed Barcelona firmly within international consciousness with buildings such as *La Pedrera*, the *Palau Güell*, the *Casa Batlló*, and *La Sagrada Família*

of Antoni Gaudí, the *Palau de la Música Catalana* of Lluís Domènech I Montaner, and the *Casa Amatller*, another masterpiece by Puig I Cadafalch.

These are only a few of the names which resound from the Catalan Modernist movement. Catalunya's roster of artists and their creative activities is spectacular. Filled with well known figures in various specialties, some of those whose influence is lasting are the sculptors (Lambert Escaler, Dionís Renart, Josep Llimona), sketchers and painters (Casas, Rusiñol, Pau Roig, Lluís Bonnín), furniture designers (Gaspar Homar, Joan Busquets), poster artists (Casas, Gaspar Camp), jewelers (the Masriera family), and bookbinders (Josep Triadó, Joaquim Renart). Joaquim Mir, Isidre Nonell, and Pablo Picasso<sup>35</sup> were deeply influenced by the founders of Catalan Modernism, each later establishing himself in a firmly personal style of painting. Catalan Modernism gave way, at the turn of the century, to *Noucentisme*, its filial cultural movement embracing politics and influenced by social politics in Catalunya.

### *Noucentisme*

*Noucentisme* is at once an artistic and a political movement. Its origins in 1906 were initiated by the *Glosari* of Eugeni d'Ors (under the pseudonym of "Xènius"), a collection of articles published several times weekly in the periodical "*Veu de Catalunya*" ("Voice of Catalunya) until 1918, and by the creation of *Solidaritat Catalana*

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<sup>35</sup> <http://www.xtec.es/~jbuxader/historia/temes/escat/catalanisme.htm>

It is worthwhile to note that even though Picasso is the only creative artist mentioned here *not* born in Catalunya, he was most deeply influenced by Catalan Modernism and by the years he lived in Barcelona.

(a political movement in which the various Catalan parties joined forces in order to present a unified candidacy in national elections that could represent Catalan interests). This politico-artistic movement ended in 1923 with the coup d'état that brought General Miguel Primo de Rivera to power. In principle, *Noucentisme* is a moderate reply to the approaches of Modernism; the name appeared first in the articles by D'Ors, and arose as a homonym in the Catalan of two concepts: *nou* in the sense of “new,” and *nou-cents* as “nineteen-hundreds.” In this way, *Noucentisme* makes an allusion to former artistic movements, the Italian renaissance Quattrocento or the *Cinquecento*, and is related to the arrival of the century of the nineteen-hundreds, the XX century. At the same time, the title refers to “newness” and the will to movement forward and also refers itself to earlier, or classical, movements. Eugeni D'Ors viewed art and literature as taking place in two basic theatres—one classic or humanistic, the other romantic—and wrote:

“Lema romantic: ‘Amunt i crits.’  
Resultat: Abaix i estridència.  
Lema humanista: ‘Endavant i en veu baixa.’  
Resultat: Excelsior”

(“Romantic slogan: ‘Excitement and screams.’  
Result: Discouragement and stridence.  
Humanist slogan: ‘Forward and with a quiet voice.’  
Result: Sublime excellence.”)<sup>36</sup>

The expression was used frequently after 1906 in reference to artists and artistic currents, but by the early 1920s had become pretentious and artificial. It would not be

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<sup>36</sup> Eugeni d'Ors, *Obra catalana completa*: (Barcelona, Editorial Selecta), 1276.

until decades later, in the 1960s, when the name *Noucentisme* would become standard in referring the aesthetic, ideological, and political traits of turn-of-the-century Catalunya.

In addition to being an aesthetic movement, *Noucentisme* is also characterized by the aspirations of the Catalan bourgeoisie's social model, destined to have a reforming influence in Catalunya as well as Spain. From a political standpoint, the movement's main literary work is *La Nacionalitat Catalana*, written by Enric Prat de la Riba and published also in 1906. Eugeni d'Ors defined the booklet as "the reference book of Catalanists."<sup>37</sup> In addition to its artistic and aesthetic ideals, *Noucentisme* was solidified by the invention of various political and social programs. Contrary to the Modernists, though, the *Noucentistes* managed to coordinate political and cultural institutions, as the Catalan bourgeoisie identified itself with Catalanism and the intellectual movement, and collaborated with the project of transforming Catalunya to be a more autonomous state. The *Noucentistes* understood that without the upper and middle classes, there would be no driving force of any importance to bring about renovation, unlike the Modernists who aspired to create a movement far away from the governing classes. *Noucentisme* served the bourgeoisie to reaffirm itself as a ruling class and to export its values of social betterment to the rest of the Spanish State.

As the historian and politician Miquel Coll i Alentorn commented, "*Noucentisme* enjoyed the advantage of profiting from the action of public corporations for its own diffusion: the municipalities—and especially Barcelona—the Councils (and also above

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<sup>37</sup> Jordi Casassas i Josep Termes: *El futur del catalanisme*. (Barcelona: Edicions Proa), 36.

the Council of Barcelona), and after 1914, the *Mancomunitat* of Catalunya (league of the four Catalan provinces). The identification with this new style was such that, the lightly baroque-ized classicism used in the decoration of buildings [of that time] could be called “Mancomunitat style.” One of the most typical examples is the reading room of the old *Biblioteca de Catalunya*, on Bisbe Street in Barcelona, built in 1914.”<sup>38</sup>

*Noucentisme* represents an emphasis on formal perfection, concretion, and balance as a reply to the vagueness and aesthetic exaggerations of Modernism. It is, in a certain manner, an aspiration to “the serenity of classic art,”<sup>39</sup> a “kind of neoclassicism.”<sup>40</sup> *Noucentisme* strives to impose reasoning, serenity, order, precision, clarity, and above all, expressive sobriety. This aesthetic value embraces intelligence more than sensitivity, and demands order. Thus, Catalan culture was obliged to give up its provincial character, and *Noucentisme* became the motor that accelerated its move towards universality.<sup>41</sup>

The artistic background and ideas of the movement revolve around two axes: Classicism and Mediterraneanism. *Noucentism*’s reference to the classic Greco-roman world supposes the reclaiming of ideological ancestors in the two great original

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<sup>38</sup> Miquel Coll i Alentorn: “*El Noucentisme a Catalunya*,” Collection of *Obres*, Vol. III. (Barcelona: Publicacions de l’Abadia de Montserrat), 488.

<sup>39</sup> Enric Jardí: “*El Noucentisme, cultura de la Mediterrània*.” in *Catalunya, Nació Mediterrània*, various authors. (Barcelona: Fundació Jaume I), 36.

<sup>40</sup> Ferran Soldevila i Miquel Coll i Alentorn: “*Resum d’Història dels Països Catalans*.” (Barcelona: Editorial Barcino, republished in *Obres*, Vol. II, Publicacions l’Abadia de Montserrat, 1992), 124.

<sup>41</sup> Joan Fuster: “*El Regionalisme*” (1898-1936), in *Història de Catalunya*, ed. Joan Reglà. Vol. II (Barcelona: Aedos), 439.

occidental cultures. That glance back to antiquity is well exemplified in the linguistic works of Pompeu Fabra and his grammatical normalization of the Catalan language, before his time divided into various tendencies and without any stable definition of orthography. Pompeu Fabra's work is grounded in internal coherence and a clear invocation of the orthographic criteria of Latin, language from which Catalan is derived. (Pompeu Fabra's grammatical works take into consider only the development of Catalan from its Latin roots and disregard the evolution of the other great language of the Iberian Peninsula, Castilian.) That taste for Greco-roman classicism also characterizes the aesthetic of *Noucentisme*, with a greater emphasis on balance and serenity.

The movement also reclaims the concept of Catalunya's Greek roots, coinciding with the excavations of the Greek and Roman city, Empúries, on the Catalan seacoast. On the 19<sup>th</sup> of January 1906, Enric Morera premiered his opera *Emporium* at the Liceu Opera House in Barcelona, and in those same days, the painter Joan Llaveria presented an exposition of watercolors of the Empordà—the Catalan region that had been colonized by Greek merchants over two millennia earlier—with the title "*La Catalunya Grega*."<sup>42</sup> Also during this time, a collection of Greek and Latin classics in translation to Catalan were initiated by the Foundation Bernat Metge.<sup>43</sup>

The excavation at Empúries, in a campaign sponsored by the *Institut d'Estudis Catalans* in 1909, permitted the 1910 discovery of one of its most valuable pieces: the

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<sup>42</sup> Enric Jardí, 37.

<sup>43</sup> Maria Àngels Roqué: "*El lModel Català*," in *Catalunya, Nació Mediterrània*, (Barcelona: Fundació Jaume I), 50.

statue of Aesculapius, the patron of medicine, as well as a bust of Venus, which were quickly taken by the *Noucentistes* as symbols of the Catalunya they wished to tie with ancient Greek culture.<sup>44</sup>

However, the *Noucentistes* attributed their origin and their aesthetic reference to the Mediterranean, an idea with its roots in the *Action Française*—ideologues of the French Midi region who strove against the hegemony of Romanticism as a northern European feat—and as such considered the Mediterranean as the cradle of a culture common to Catalans and all over inhabitants of the Mediterranean coasts. The influence of these ideas on Eduard Toldrà's music is readily observed in one of his most popular compositions, a string quartet titled *Vistes al Mar* (Views of the Sea), based on Joan Maragall's last poetic compositions before his death. In the score, and just as he did with the *Sis Sonets*, Toldrà printed the poetry in the score of the quartet, depicting images of sea, sun, Mediterranean plants, love, and confidence.

The exaltation of the Mediterranean spirit and the purity of the art of antiquity make up the programmatic material of Eugeni d'Ors' novel *La Ben Plantada* (1911), dedicated by the author "To my faithful friends, to the artists and theorists of the new Mediterranean spirit," and in which the plot was a simple anecdote: a young girl with a splendid physique, and who attracts all by her gracious movements and gift of serene conversation, captives all the young men at a summer camp on the Mediterranean coast.<sup>45</sup>

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<sup>44</sup> Enric Jardí, pp. 38-39.

<sup>45</sup> Enric Jardí, 40.



As art critic and historian Enric Jardí affirmed, “It is not at all odd that some students of art who have contemplated the *Noucentista* movement from outside Catalunya should have preferred to call it ‘Mediterraneanism.’”<sup>46</sup>

The integrants of the movement knew their aesthetic program had to be formed in the city—and it is necessary to remember that it was a movement with strong human, economic, and aesthetic connections to the bourgeoisie—and that the city would be the ideal place to materialize the changes needed for modern civilization. It would be of utmost importance to create a metropolis that could be exemplary of modernity for the whole country. This revolution implied distancing itself from rural settings and centering its action in cities, while not giving up traditions from the countryside. Industry and bourgeois businesses would be the motor of the new Catalunya that was defended by the *Noucentistes*, with Barcelona as its capital.

This theoretical program was constructed in parallel with the unfolding of Catalan institutional politics, which was made more visible after the Constitution of the Mancomunitat of Catalunya in 1914. (The Mancomunitat was a grouping of local governments in the four provincial Councils of Catalunya, corresponding to the four main divisions of the country, and was the first organ of common government for the whole territory of Catalunya since its loss of institutions and self-government in the year 1714.) The cultural activity of the Mancomunitat and Noucentism contributed to an enormous cultural boom in Catalunya. For the Mancomunitat—called *La Lliga*, or “The League,” a

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<sup>46</sup> Enric Jardí, 40.

party of reformist, conservative, and nationalist character—there existed the volition to transform and modernize the country by augmenting the number of professionals and intellectuals, and to consolidate between the high and middle classes a identity of Catalanism and a sense of nationhood in relation to Spain.

This, under the presidency and impetus of Enric Prat de la Riba, the Council of Barcelona, and later the 1914 Mancomunitat, began a phase of founding of organizations dedicated to culture and to the intellectual progress of the country. Among these foundations stands out those that cultivated the study and perfection of the Catalan language, along with the *Institut d'Estudis Catalans* (1907), the *Escola Catalana d'Art Dramàtic* (1913), the *Biblioteca de Catalunya* (1914), and the *Escola de Bibliotecàries* (1915), as well as the creation of a large network of public libraries throughout the entire territory.

Notable events in the field of Catalan linguistics included the International Congress of the Catalan Language (1906); the formation of the Philological Section of the *Institut d'Estudis Catalans* (1912); and the creation of the Department of Catalan Linguistics for Pompeu Fabra (1912), making it possible for him to finish a codification of the language and facilitating a common usage of the language between the various governing institutions of the Mancomunitat and the provincial Councils. Fabra's completed task is exceptional also for the enactment of Normative Orthography (1913), the edition of the Orthographic Dictionary (1917), and the [Catalan] Grammar (1918), culminated in 1932 with the publication of the General Dictionary of the Catalan Language.

That drive to place rules and regulations also had its place in the aesthetic camp: Eugeni d'Ors formulated the principles of a new order, Pompeu Fabra fixed the linguistic norms and converted it into a cultural instrument, and the poet Josep Carner demonstrated the quality and the expressive capacity of the Catalan language.<sup>47</sup>

Josep Carner (1884-1970), along with Carles Riba, is the great twentieth-century Catalan poet, and close friend of Eduard Toldrà. His work, *Els Fruits Saborosos*, is a reference book for the *Noucentista* aesthetic. There are other outstanding poets as well, among them “Guerau de Liost” (Jaume Bofill i Mates, 1878-1933), author of *La Muntanya d'Ametistes* (“The Amethyst Mountain”), and Maria Antònia Salvà.

The success of *Noucentista* poetry was not accompanied by a similar development in the theatre, where relevant figures are lacking. The most striking work in this field is precisely *El Giravolt de Maig* (“A May Tumble”) as late as 1928, which was set to music by Eduard Toldrà. As Joan Fuster indicated, “Throughout Noucentism there is a kind of fear of reality: a suspicion or a disinterest for the spectacle of daily life in its bitterest aspects. It is hardly necessary to point out that among these apprehensions, the novel was impossible.”<sup>48</sup>

Graphic arts were profoundly renewed under Noucentism: the type of letters changed. Upper case lettering of gothic inspiration was abandoned in favor of the Antique Roman and the “*Elzeviriana*” [sic] (Elzevier). Lower case lettering was rounded

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<sup>47</sup> Edmon Vallès: *La Cultura Contemporània a Catalunya* (Barcelona: Caixa de Pensions), 119.

<sup>48</sup> Quoted by Edmon Vallès, *Ibid.*, 120.

out to make for easier reading. Book formatting tended toward the squared form; lined book covers appeared, and illustrations were naturally drawn by artists affiliated with the New Style.<sup>49</sup>

Among the *Noucentista* architects, in addition to Puig i Cadafalch, figure Josep Goday, author of many school buildings (Baixeras, 1918-1922; Ramon Llull, 1919-1923) and the Pavillion of Barcelona at Montjuïc (1928); Nicolau M. Rubió i Tudurí, who specialized in garden design; Adolf Florensa with the building *Casal del Metge*, the *Casa Cambó*, and the façade of the *Capitania General* in Barcelona; and Francesc de P. Nebot, with the development of the city's central plaza *Plaça de Catalunya* (1927).

In sculpture the majority of the artists of the time adhered to the ideas of Noucentism, and were inspired largely by the French sculptor Rodin. Among the most distinguished remain the works of Josep Clarà, Arístides Maillol, Enric Casanovas, and Manolo Hugué. Important painters included Torres-Garcia, Francesc Galí, Joaquim Mir, and most notably Isidre Nonell. Even though he was linked to a different aesthetic style, and an earlier generation, Pablo Ruiz Picasso also was trained in Barcelona and later spent much of his time in early-twentieth-century Catalunya. The Catalan surrealists Joan Miró and Salvador Dalí, probably the most recognizable figures of Catalan plastic arts, are deserving of mention due to being members, as was Toldrà, of the *Noucentista* generation, and for having absorbed the influences of the time. However, they, like Picasso, found their own styles in later vanguard styles.

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<sup>49</sup> Miquel Coll i Alentorn, 488.

In musical arts, the grand referent of the *Noucentista* aesthetic, Eduard Toldrà, is joined by Juli Garreta, notable composer of symphonic music; Apel·les Mestres, Amadeu Vives, Nicolau, Pujo, Alió Pahissa, Mompou, and Blancafort also are ever more frequently performed. Of course, the worthy task of Pau Casals must feature; although Casals was from a generation and a half before the incipient years of Noucentism, he took full part in augmenting the musical activity available to Catalans citizens, moving past the practical ideals of the *Noucentistes* by forming a concert society for the middle and upper classes as well as another concert society for the working class. Garreta and Morera composed popular sardanas, some with texts written by Àngel Guimerà (a writer of the *Renaixença*). Morera, like Toldrà, was a professor at the Municipal School of Music in Barcelona, while the singing society *Orfeo Català*, founded in 1891 by Fèlix Millet and Amadeu Vives, served as a tool to cultivate musical taste in the Catalan public. Characteristic of the period was the performance in Catalunya of the works of J.S. Bach; Toldrà conducted some 62 programs of Bach's music, while his violin concert programs reveal that he performed at least 49 concerts featuring the music of Bach. The only composer whose music was performed in greater quantity by Toldrà was Beethoven.<sup>50</sup> Russian composers, such as Mussorgsky and Stravinsky, were special favorites at opera and ballet performances.<sup>51</sup>

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<sup>50</sup> Manuel Capdevila: *Eduard Toldrà, Música* (Barcelona: Editorial Aedos), 485-486.

<sup>51</sup> Miquel Coll i Alentorn, 489.

The Great War, World War I, brought with it the decline of Noucentism and the awakening of other vanguard arts.<sup>52</sup> The death of Prat de la Riba in 1917 ushered in the political leadership of the architect Josep Puig i Cadafalch, whose relationship with Eugeni d'Ors was not a good one, which brought about D'Ors demission from his charges in 1919. In 1920 he stopped publishing with the periodical *La Veu de Catalunya* and began to gradually distance himself from Catalunya and Catalanism, moving to Madrid, writing in Castilian, and even initiating a collaboration with the regime of Franco in 1936.<sup>53</sup>

### *Catalunya Under the Second Republic and the Civil War*

The proclamation of the *Generalitat de Catalunya* and its agreement with the new Republican authorities in Madrid permitted the redaction of the Statute of Autonomy for Catalunya to begin. It was to be understood as a legally binding document that would regulate the relations between Spain and Catalunya and define the attributes of the Catalan government. The statute was redacted in June, 1931, and received a favorable vote from all the town halls of Catalunya as well as the thumbs-up from 99 per cent of the citizens who went to vote the decision in referendum. In that moment, however, Spanish institutions had not yet approved the Constitution which would have to serve as regent during the Second Republic. Consequently, the approval procedure for the statute in the

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<sup>52</sup> Josep Termes: “De la Revolució de Setembre a la Fi de la Guerra Civil,” in *Història de Catalunya*, ed. Pierre Vilar. Vol. VI (Barcelona: Edicions 62), 271.

<sup>53</sup> Edmon Vallès, 164.

legislative chamber of Madrid had to wait until the following year. In its Spanish processing the text was trimmed radically and the attributions recognized in Catalunya were reduced. Even so, the statute became law on 15 September 1932 in a society that was politically divided into three groups: *Esquerra* (Catalanist and leftist), the *Lliga* (Catalanist and rightist), and the *CNT*, an anarchist movement. In 1933 the president of the *Generalitat*, Francesc Macià, died and was substituted by Lluís Companys.

In 1934 a serious conflict developed between the authorities in Madrid and the Catalan authorities. The issue was the annulation of the Law of Harvest Contracts (destined to facilitate land ownership to agricultural workers). At the same time, in Asturias, a workers' revolt against the new government installed in Madrid burst upon the scene, an event to which the *Generalitat de Catalunya* was sympathetic and adhered itself. This revolt was squelched by the military (and there in Asturias a particular general, Francisco Franco, was notorious for his ferocity), while in Catalunya the government of the *Generalitat* was removed from office and imprisoned. Even so, the leftist parties would win the 1936 elections in the Spanish Parliament, and being so, the Catalan governmental leaders were liberated and reappointed to the *Generalitat*.

A few months later, though, General Francisco Franco and other military officers shook the foundations of the Second Republic on 18 July 1936. That coup was triumphant in some regions of the Spanish state (the Canaries and Andalusia, among others) but was aborted in Madrid, Catalunya, and the Basque Land. The situation of a deeply divided Spain gave way to a long and cruel civil war, lasting three years (1936-

1939) in which General Franco, with the help of the German and Italian armies, resulted victorious.

The first action taken by Franco upon entering Catalunya was to revoke its State of Autonomy.

### *Catalunya Under the Regime of Franco*

Franco's victory after three years of civil war marked the commencement of fascist dictatorship which, with an aggression unfettered, institutionalized strong social and political repression. The Dictatorship prohibited any and all political parties and activities contrary to the new regime, in addition to initiating bloody repressive policies during many years. Likewise, the Dictatorship of Franco, which propelled a system of centralism with a clear agenda of *Espanyolisme* (*Españolismo*, "Spainism", or the preponderance of a centralized, obligatorily unified system of monolithic culture and politics, instead of a cultural and political pluralism), presupposed an attempt to annihilate the national and cultural personality of Catalunya.

The toll taken by the Civil War in Catalunya was terrible: 5,000 deaths by bombarding, 30,000 deaths on the battlefield, and a figure still unknown of assassinations during the first years of the Dictatorship. The President of the *Generalitat*, Lluís Companys, fell into the hands of the Gestapo in 1940 in Paris and was sent back to Spain. He was shot that same year. Another great loss for Catalunya was the exodus of its most outstanding citizens. The number of those exiled by the outcome of the Civil War is calculated at some 150,000, among whom figured the most qualified and best-prepared politicians, intellectuals, professors, artists, and musicians.



Franco's regime was of a clear fascist inspiration until 1945. The outbreak of World War II changed the orientation of both the interior and exterior policy of the regime. In principal, it showed favoritism towards the Axis (Germany and Italy), but by the end of 1942 that favor evolved towards a more prudent neutrality. Between 1938 and 1945 Franco changed the minister of foreign affairs five times.<sup>54</sup> On 23 October 1940, Franco and Hitler met at Hendaya (on the Franco Hispanic border within French Basque territory), and in 1941 Franco sent Spanish military volunteers to the Russian front, shoring up the Germany army. The German surrender of 1945 caused a certain debilitation of the regime in Spain, which at the time seemed likely to fall due to international pressure. At Potsdam, the winning powers condemned Franco's regime, and in 1946 the United Nations (international organ before which the Catalan 'cellist Pau Casals played in 1958 and finally appeared in 1971, two months before his 95<sup>th</sup> birthday, to argue the case of Catalunya)<sup>55</sup> rejected Spain's pretension to enter its ranks. France

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<sup>54</sup>Borja de Riquer and Joan B. Culla, 35.

<sup>55</sup>Casals had also composed the "Hymn of the United Nations"(text by W.H. Auden), performed in 1971. The text of his presentation speech, 24 October 1971, a discourse in English heard around the world on more than 40 radio broadcasts, follows:

"This is the greatest honor of my life. Peace has always been my greatest concern. I learnt to love it when I was but a child. When I was a boy, my mother –an exceptional, marvellous woman--, would talk to me about peace, because at that time there were also many wars. I am a Catalan. Today, Catalonia has been reduced to a province of Spain. But what has been Catalunya? Catalunya has been the greatest nation in the world. I will tell you why. Catalonia has had the first parliament, much before England. Catalonia had the first United Nations. All the authorities of Catalonia in the eleventh century met in a city of France, at that time Catalonia, to speak about peace, at the eleventh century. Peace in the world and against, against, against war, the inhumanity of the wars. So I am so happy, so happy, to be with you today. That is why the United Nations, which works solely towards the peace ideal, is in my heart, because anything to do with peace goes straight to my heart. I have not played the 'cello in public for many years, but I feel that the time has come to play again. I am going to play a melody from Catalan folklore, *El cant dels ocells*. Birds sing when they are in the sky, they sing: "Peace, Peace, Peace," and it is a melody that Bach,

closed its borders with Spain in 1946 and the United Nations ordered the withdrawal of all its ambassadors and the cessation of economic relations with Franco's Spain.

Such international action gave way to a period of isolation and poverty within the borders of a country already traditionally poor and, moreover, devastated by its three years of Civil War. The regime, however, withstood the external pressure, and with the initiation of the Cold War in 1948, the Franquist regime slowly achieved better international relations. In 1948 the border with France was re-opened, and in 1949 the Chase National Bank granted a loan of 25 million dollars to the regime. The first United States of America military mission arrived in Spain in 1948, and by 1950 the United Nations had revoked its order of the withdrawal of ambassadors. Consequently, the Franquist regime signed treaties with the United States and with the Vatican in 1953, leading to its 1955 admission to the United Nations.

With regard to the repression of Catalunya during the initial years of the Franquist regime, it is estimated<sup>56</sup> that between 100,000 and 150,000 Catalan citizens were forced into concentration camps in Spain, of whom more than 40,000 were subjected to war tribunals. Other people, in place of being imprisoned, were sent to work battalions or were condemned to forced exile. The number of Catalans executed is estimated at 4,000,

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Beethoven, and all the greats would have admired and loved. What is more, it is born in the soul of my people, Catalonia.”

(<http://www.terricabras-filosofia.info/docs/I%20am%20a%20catalan-a17Hy43.pdf>), Webpage maintained by the writer, philosopher, nationalist, and political activist Josep Maria Terricabras.

<sup>56</sup>Josep Maria Solé i Sabatè, *La Repressió Franquista a Catalunya, 1938-1953* (Barcelona: Edicions 62), cited by Borja de Riquer and Joan B. Culla in *El Franquisme i la Transició Democràtica 1939-1988*, 87-91; 453.

not a high figure when compared with the number of executions in other territories throughout the Spanish state, because the majority of those of any political and cultural significance in Catalunya had fled the country through the French border before the arrival of the Nationalist (Franquist) troops. The regime immediately commenced a period of purging and massive dismissal of workers and public servants, which included the expulsion and loss of employment of all the civil servants who had worked for the *Generalitat* and of all workers with documented records of affiliation with Catalanism or trade unionism, all of whom were subsequently faced with the practical impossibility of finding any employment at all.<sup>57</sup> Likewise, an order of the confiscation of the possessions of political parties, unions, associations, and of private citizens deemed to be “hostile” to the new regime was instituted. Pau Casals, in exile, was fined a sum of one million pesetas (at that time a great fortune, and in real value, worth several stately homes and lands).

Moreover, a policy of linguistic repression was initiated in Catalunya, which sought “the disappearance of Catalunya as a national minority within the Spanish State, [and] the destruction of its linguistic and cultural personality, and the reduction of its language to the condition of patois idioms.”<sup>58</sup> Catalan ceased to be the official language

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<sup>57</sup>It must be noted that even to this day, thirty years after death of Franco and the subsequent reinstatement of democracy, unionism is viewed with suspicion among a great sector of the Spanish population. The influence and bargaining power available to trade unions in the country is therefore understandably limited.

<sup>58</sup>“la desaparició de Catalunya com a minoria nacional dins de l'Estat espanyol, amb la destrucció de la seva personalitat lingüística i cultural i la reducció del seu idioma a la condició dels idiomes patois,” Josep Benet, historian, cited in Borja de Riquer and Joan B. Culla, op. cit., 101.

of Catalunya and its public use in all circumstances was prohibited, limiting the language to use within the home. It was even unlawful to employ Catalan for celebrating Mass or for the instruction of catechism. The Castilian language was imposed in all public services, the radio, the press, and the cinema. Publication of books in Catalan became extremely difficult, and libraries, during a time, had to stash their collections of books in Catalan.

In the same manner, archive indexes were created with the objective of tracking the movements of the citizenry. In 1939, for example, in order to leave one's own municipality it was necessary to hold an authorized civil pass which the police demanded for inspection at the entry to a village or town, or upon entering a vehicle for public transportation. Obtaining a passport was practically impossible. The exiled escaped to France (the old Catalunya North) through the Pyrenees, and the posterior German occupation of France obliged many Catalans to continue on to England and, principally, Latin America. The list of celebrated personalities who made the arduous trek across the mountains seems endless, and is comprised of the majority of Catalan intellectuals of the time, including Robert Gerhard, Pau Casals, and eminent figures such as the scientist and surgeon Dr. Josep Trueta,<sup>59</sup> contemporary of Eduard Toldrà.

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<sup>59</sup>Joan Vilarroya i Font, *Desterrats. L'exili català de 1939*, Chapter V, "La Diàspora" (Barcelona: Editorial Base, 2002), 59-71.

Dr. Trueta was celebrated internationally as the inventor of the "Trueta method" of wound dressing and treatment which revolutionized the realm of battlefield treatment and subsequently saved many lives during WWII. Being exiled at the end of the Civil War, Trueta settled in Oxford, England, as the Nuffield Professor of Orthopaedic Surgery. Never forgetting his cultural heritage, and in a gesture that Pau Casals would later make, in 1941 he wrote and published *The Spirit of Catalonia*.

Other noteworthy public figures, without political smudges on their records that might have supposed an imminent danger with the new authorities, remained in Catalunya and commenced what has become known as the “interior exile,” living in a hostile, grey ambience, with an iron-clad censure under a dictator contrary to civil liberties and also contrary to Catalan culture. It is into this group that Eduard Toldrà neatly falls. Toldrà had been absorbed in music, literature, and art during his forty four years leading up to the end of the Spanish Civil War. He was disinterested in politics, and managed to be highly musically creative throughout the several periods of turbulence and instability during the first third of the twentieth century, yet the ultimate tumultuous outcome of the Civil War affected him, as it did the profound breadth of Catalan artistic society, more deeply than any other prior event, and his creative energies for composition were sapped.

The first attempts to reorganize Catalanism took place in exile.<sup>60</sup> In London and in Mexico political organizations were founded by groups of Catalan exiles, and the *Generalitat* would also continue its functions outside Catalunya, presided by Josep Irla and later by Josep Tarradellas. In 1945 the Socialist Movement of Catalunya was reorganized; 1953 witnessed the reformation of *Consell Nacional Català* (National Catalan Council). Meanwhile, from the interior clandestine courses were organized for studying the Catalan language and even a few periodicals were published in Catalan. Moreover, with the defeat of Nazi Germany in its sights, the Franquist regime became

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<sup>60</sup>Jordi Casassas and Rafael Termes, op. cit., 51; Joan Vilarroya i Font, *Desterrats. L'exili català de 1939*. Chapter IX “*Les Institucions Catalanes a l'exili*”, 109-117.

somewhat more flexible and in 1944 (the same year in which Eduard Toldrà would found the Municipal Orchestra of Barcelona), with great reserve and restrictions, the publication of books in Catalan was permitted to recommence. Two seasons later, in 1946, *l'Orfeo Català*, (Barcelona's fine, professional choir, founded in 1891 by Lluís Millet) picked up its activities again, and theatrical representations in Catalan were authorized. In 1947 a ceremony was held which seemed to be concerned only with religious dedication, and was apparently lacking in political motivation: it was the enthronement of the image of the Mother of God at the Monastery of Montserrat, situated at the very geographical heart of Catalunya. Yet on that 27<sup>th</sup> day of April, thousands of Catalan citizens gathered together to hear, for the first time in ten years, their language spoken publicly. At that ceremony a text written by the Bishop Torras i Bages, *La Visita Espiritual a la Mare de Déu de Montserrat*, was read and resonated strongly to those present as a patriotic Catalanist recitation.<sup>61</sup>

From the final part of the decade of the 1950s the Franquist regime relaxed still a bit more, even though it continued as a fascist and anti-Catalan dictatorship. The Catalan branch of the Catholic Church is noteworthy for its defense of Catalan culture during

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<sup>61</sup>Text as printed in Josep Maria Ainaud de Lasarte, *El Redreçament d'un Poble*. Collection *Cultura Catalana i Franquisme*, (Barcelona: Fundació Jaume I [Omnium Cultural], 2002), 8:

“Verge prodigiosa, [...] alcanceu als vostres catalans aquella fe que enfonsa les muntanyes, omple les valls i fa planer el camí de la vida. Mare castíssima, [...] alcanceu-nos l'honestetat dels costums públics. Profetessa admirable, [...] feu que sia desterrat d'aquest poble vostre l'esperit de maledicció i de blasfèmia. Rosa de caritat, [...] traieu de Catalunya l'esperit de discòrdia, i ajunteu a tots sos fills amb cor de germans. Santa Engendradora de l'Etern, [...] feu que mai es desfaci aquest poble català que vós espiritualment engendràreu. Verge poderosa, [...] defenseu d'enemics espirituals i temporals tota la terra catalana que teniu encomanada. Senyora de Montserrat, que teniu vostra santa muntanya voltada d'oliveres, signe de pau, alcanceu als pobles de Catalunya una pau cristiana i perpètua”.

those years (the Spanish Church had sided with General Franco at the onset of the conflicts leading to the Civil War), and moving into the 1960s, that Church set itself firmly against the political stance of the Franquist regime, and as well defended the activities of the clandestine trade unions and of PSUC, a clandestine communist party which attracted part of the emigrant population (workers from other regions of the Spanish state who went to Catalunya in search of industrial work) to Catalanist positions during the 1950s and 60s. The Catalan Church created such cultural organisms as the *Omnium Cultural*, and published the periodical *Serra d'Or* (The Golden Saw), stimulated by the Monastery of Montserrat. The monastery was already at the center of the country, and now would be the physical symbol of Catalanism, whether the politics were left, right or center. Montserrat represents the musical heartbeat of Catalunya as well, with its fine tradition of musical education and its boys choir (the *Escolania de Montserrat*, the site of much significant musical activity since the seventeenth century).<sup>62</sup> The religious institution was also the home of Father Higiní Anglès, greatest promoter of Catalan and Spanish musicology, whose study and publications affected all contemporary and future Catalan musicianship and sense of identity, including the generation to which Toldrà belonged.

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<sup>62</sup>[http://web.gc.cuny.edu/BrookCenter/Catalan\\_Hist.htm](http://web.gc.cuny.edu/BrookCenter/Catalan_Hist.htm)

## CHAPTER V

### THE LIFE AND ARTISTIC DEVELOPMENT OF EDUARD TOLDRÀ

Eduard Toldrà i Soler was born at Vilanova i la Geltrú, a small city twenty-seven miles to the south of Barcelona on the Catalan coast of the Mediterranean Sea, on April 7<sup>th</sup>, 1895. His parents, Francesc Toldrà i Carbonell, and Antònia Soler, lived at the address 19 Carrer dels Caputxins (known also as *Carrer del Progrés*, or “Progress Street”).<sup>63</sup> Eduard was the youngest of four children.

Vilanova i la Geltrú, at the time of Toldrà’s birth, housed some 13,000 inhabitants and from the second half of the eighteenth century had been an important town for its port and commerce with Latin America. The city had also grown notably near the end of the nineteenth century, due to the installation of textile factories.

Eduard Toldrà’s father was a person of bohemian character and tried his hand at several different professions, always with little stability and considerable economic trials. Regarding his musical activity, he was a violinist, composer of popular tunes, and director of a chorus. He was, as well, a school teacher, municipal civil servant, and promoter of various short-lived periodicals. His son, Eduard Toldrà, described him in the memories written during his youth as “exaggeratedly special and unique,”<sup>64</sup> and one of

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<sup>63</sup> Joan Alemany i Moya: *Eduard Toldrà i Soler (1895-1962)*, (Vilanova i la Geltrú: Ajuntament de Vilanova i la Geltrú, 1999), 5.

<sup>64</sup> Manuel Capdevila: *Eduard Toldrà, Música* (Barcelona: Edicions 62, 1996), 40.



Toldrà's biographers defined his father as "bohemian, adventurer, apparently scatter-brained and irresponsible."<sup>65</sup>

During his first years of school, Eduard Toldrà was enrolled in his home town, at Madame Conxita Cabré's nursery school, and later studied until he was ten years old at the Mr. Gomis i Oromí School. His first music lessons were at the hand of his father, introducing little Eduard to solfege at age three, and violin at age four. His concert debut was a seven years of age, playing a half-size violin in a recital his father arranged for in Vilanova. This experience was repeated the next year and the next, and by age nine Eduard played a three-quarter-size violin.

Despite his unconventional and irresponsible character, Eduard's father noticed his son's talent and was aware that the musical training under his own tutelage could go no further. So at the end of 1904 he made the decision to take his family to Barcelona in order for Eduard to deepen his studies, which began to happen in September of 1905 after his tenth birthday. Upon arrival, the young student was matriculated at the Conservatori del Liceu, where he studied only one school term, and the following year, 1906, he entered the Barcelona Municipal School of Music, the *Escola Municipal de Música de Barcelona*. There he was a student of Rafael Gálvez, who awakened in Eduard an interest for chamber music. For solfege his professor was Lluís Millet, and Antoni Nicolau was his teacher.<sup>66</sup>

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<sup>65</sup> Alemany i Moya, 5.

<sup>66</sup> Capdevila, 70.

In the year 1907, driven by the family's terrible financial situation, the twelve-year-old Eduard Toldrà began his professional life, playing jobs with the musicians at the Teatre Còmic and in the most varying sorts of musical events: groups for parties and feast days; *Sarsuela*—light opera—and ballroom orchestras; accompaniment for silent movies and café bands. He also played in the orchestra that, conducted by his teacher of harmony and director of the Municipal Music School, Antoni Nicolau, offered a series of concerts at the *Palau de Belles Arts* (Palace of Fine Arts) and at the *Palau de la Música* in Barcelona.

The summer of 1910 saw the end of his academic studies with the violin, and in December of that year he was entered in the competition *Premi Extraordinari de Violí*, the Grand Prize in Violin. The winner was not declared to be Toldrà, but rather was conceded to the son of the director of the Municipal School of Music, and caused a scandal in the public and the press.<sup>67</sup> The following year, though, he returned to perform in the contest and was awarded the prize denied him a year earlier.

Toldrà's academic studies were complemented with an inexhaustible energy for his professional musical agenda, playing in several orchestras and other musical groups in the theatres and cafés of Barcelona, around Catalunya, and in village concerts and town festivals around the country. He also gave his first violin lessons at age sixteen.

1911 stands out, though, as the year Toldrà founded a string quartet. It was named *Quartet Renaixement* (The Renaissance Quartet). First violinist Toldrà was joined by

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<sup>67</sup> Capdevila, 88-90.

eighteen-year-old Josep Recasens as second violinist; the violist Lluís Sánchez at twenty-three years old; and Antoni Planàs, twenty-one, as cellist. The quartet presented its first performance February 21, 1912, in a private session for a local critic, and on the 25<sup>th</sup> of that month debuted in the recital hall of the Palau de la Música, playing a concert of Haydn, Beethoven, and Cèsar Franck<sup>68</sup> to critical praise from the press.

In the following months the *Quartet Renaixement* carried out an extraordinary amount of concert activity. In one and a half years, the group played twenty-four concerts in the city of Barcelona, six in other towns in Catalunya, seven in Madrid, and one in Zaragoza. In these concerts, the quartet prepared and performed 54 different works—a great variety of chamber literature—which included six quartets of Beethoven, whose chamber music the *Quartet Renaixement* introduced to Barcelona audiences for the first time. Compositions by Spanish composers were also featured in their programs.

The concerts offered in Madrid sufficed for the quartet to be awarded a fellowship for study chamber music abroad from the *Junta de Ampliación de Estudios* (Board of Higher Studies), an entity of the Spanish Government. At that time, in September of 1913, the Town Hall of Barcelona granted Toldrà with a pension for study abroad, and on the fifteenth of October the quartet travelled to Paris.

In the first weeks of its tenure in Paris the *Quartet Renaixement* gave several concerts, and was also received by Maurice Ravel at his home, before whom the group played his own string quartet, with great praise for Toldrà from the composer. In mid-

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<sup>68</sup> Capdevila, 106.

December the quartet moved to Berlin, where it stayed during two months presenting many concerts in public venues and in private settings. Then, at the end of March, 1914 the four musicians went to Vienna to continue their concert activity, and in April returned to Paris, where they would remain until the month of July, going home to Barcelona at that time, driven by the political and military tensions of the moment.

In Barcelona the quartet continued to offer concerts in its now-habitual manner, under the patronage of different entities, even though the musicians had begun to comprehend that it would not be possible to make a living from chamber music; it would be necessary to carry on that sort of music-making along with the other musical jobs of busking and theatre work. Even so, the quartet presented an enormous diversity of chamber music programs, among which—twice—the complete string quartets of Beethoven were performed.

However, the quartet was dissolved in the summer of 1921, shortly after its first performance of *Vistes al Mar*, written by Toldrà and considered one of his best, and best-known, compositions. The principal reason for the group's dissolution, apart from the disenchantment produced by the impossibility of a chamber music career in those times, was the marriage of the second violinist, Josep Recasens, and his consequent move to live in France with his wife. The four members of the quartet had made a pact whereby the group would not accept a substitute musician in case of the absence of any original

player. The *Quartet Renaixement* had presented, in little more than ten years, a total of 207 concerts.<sup>69</sup>

During those years Toldrà had also participated, as a violinist, in numerous musical events. His participation as solo violinist in the 1921 Barcelona performance of the Saint Matthew Passion of Bach, with Dr. Albert Schweitzer as organist, gained legendary status, and his interpretation, sight-reading, of Mozart's Sonata No. 1 for Violin and Piano, played on call due to the indisposition of tenor for a public concert, brought him similar acclaim.<sup>70</sup> Also in 1921 Toldrà made his debut as orchestral conductor at the *Palau de la Música* in Barcelona, leading the *Orquestra Pau Casals* (founded by the great cellist) in a performance of Toldrà's own composition, the "Suite in E."<sup>71</sup>

In 1920, Eduard Toldrà met Maria Sobrepera, native of the tiny municipality of Cantallops (in the mountains very near the French border), whom he married in 1923. The couple had one child, their daughter Narcisa. Toldrà spent long summer seasons in Cantallops, and the village became the family's residency during the years of the Spanish Civil War, 1936-1939.

The years of playing in the *Quartet Renaixement* awakened Toldrà's interest in composition and strengthened his resolve to pursue that avenue of musical endeavor. In

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<sup>69</sup> Oriol Martorell: *Centenari Eduard Toldrà (1895-1995)* (Barcelona: Generalitat de Catalunya, Departament de Cultura, 1995), 17.

<sup>70</sup> Capdevila, 136.

<sup>71</sup> Martorell, 17

1914 he composed the “Quartet in C Minor,” which he considered to be the first of his serious works.<sup>72</sup> In 1915 he began his song composition, among which figure the outstanding *Menta i Farigola*, on a text by Josep Carner; *Festeig* and *Romança sense Paraules*, with a text of Joan Maragall. His first *sardana* for *cobla*—a kind of traditional Catalan dance based on a background *canzona* rhythm, played by a band with various wind instruments featuring the *tenor*, a descendant of the medieval shawm—was written in 1917, the *Sol Ponent* (Setting Sun). The “Suite in E,” an orchestral composition, was given its first performance in 1919, and another of his capstone pieces, the quartet *Vistes al Mar*, as well as another composition for *cobla*, the *Danses de Vilanova*, appeared in 1921 and won yet another prize for the composer from the Foundation *Patxot i Llagustera* in 1920 for the category of “best setting of Catalan traditional songs or dances for the eleven-instrument *cobla empordanesa*.”<sup>73</sup>

A substantial part of Toldrà’s compositional output is inspired by texts written by his Catalan contemporaries, Modernist poets (such as Maragall and Alcover), or writers affiliated with *Noucentisme*, like Josep Carner, the indisputable leader of that aesthetic movement, or Josep Maria de Sagarra. He was also interested in the poetry of his young companions whose work was difficult to classify: Joan Salvat-Papasseit and Tomàs Garcés. From very young, Toldrà had been a compulsive reader with various and anarchic tastes.<sup>74</sup> His childhood choices included the works of Valle Inclán (a XIX and

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<sup>72</sup> Martorell, 16.

<sup>73</sup> Manuel Capdevila and Calmell, Cèsar: *Eduard Toldrà* (Barcelona: Edicions Boileau, 1995), 142.

<sup>74</sup> Martorell, 8.

XX century radical Galician dramaturge, roughly comparable to James Joyce<sup>75</sup>, who changed the course of Spanish theatre). Poetry can almost always be found in some role within the music of Toldrà; he declared that he found it much easier to write if inspired by a text.<sup>76</sup> His preferred poets were the great Catalan writers of the time: Carner, Sagarra, Maragall, and Salvat-Papasseit, with the occasional reference to others such as Trinitat Catasús, Clementina Arderiu, Morera i Galícia, Bretran Oriola, and Mossèn Pere Ribot, as many of these poets were counted among his good friends. When he selected a non-Catalan text as his motive for composition, his election was for the classic Castilian authors: Lope de Vega, Francisco de Quevedo, and Garcilaso de la Vega.<sup>77</sup>

This was the context—a taste for literature and especially for the poetry of contemporary Catalan writers—in which Toldrà wrote his unique work for violin and piano, the *Sis Sonets*, each of the six movements inspired by the poems of Trinitat Catasús, Josep Carner, Magí Morera i Galícia, Joan Alcover, Anton Navarro, and Joan M. Guasch. The composition, appearing in 1922 and winning the grand prize of the competition Fundació Patxot, was immediately appreciated by varying audiences, and became a bulwark of the Iberian and Spanish-speaking violinists' repertoire. The premiere performance was given on December 28<sup>th</sup>, 1922 at a special concert offered by

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<sup>75</sup> In the Spanish-speaking world, the comparison is often made to Joyce in that the two writers developed their art within the Modernist literary movement, introducing radical points of view in their time, and exercised influence over the ensuing language and literature of their day. Valle Inclán is a certainly well known in the broader Spanish-speaking literary circles, but his work has not yet enjoyed wide translation for the English-speaking world.

<sup>76</sup> Capdevila, 184.

<sup>77</sup> Capdevila, 187.

the *Associació d'Amics de la Música* to introduce the music of Eduard Toldrà and Frederic Mompou, both of whom had studied in Paris. Toldrà appeared as violin soloist with the pianist Ferdinand Motte-Lacroix<sup>78</sup> (Mompou's piano teacher).

The work has now begun to figure again among the favorites of the standard international violin literature within the past two decades, although little academic interest had been expressed for Toldrà and his music—including the sparsity of his compositions after 1939—until 1995. This situation had been due to a morose lack of interest in Catalan musicians from the time leading up to the Spanish Civil War by the cultural entities of the Catalan state government until very recently, now that the Catalan state is allowed to practice a certain degree of autonomy, including the legal obligation of the educational system within its borders to provide instruction in Catalan as well as the Castilian language.

In the years following the appearance of the *Sis Sonets*, Toldrà wrote the song *Canticel* on a text by Carner; the song cycle *A l'Ombra del Lledoner* (“In the Shadow of the Nettle Tree,” poems by Tomàs Garcés); and the *Romanç de Santa Llúcia* (text written by Josep Maria de Sagarra). 1926 saw the debut of *La Maledicció del Comte Arnau*, for three *cobles*<sup>79</sup> and tympani, from which the composer made an orchestral version;<sup>80</sup> and

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<sup>78</sup> Capdevila and Calmell, 140.

<sup>79</sup> The *cobla* is the traditional Catalan wind band, utilized for festivals, especially on occasions when the traditional *sardana* is danced. The typical *cobla* is made up of various numbers of musicians, including modern brass instruments (trumpets, trombones, tuba), and the obligatory *tenora*, the Catalan double-reed descendant of the medieval shawm.



the *sardana* for symphonic orchestra *Empúries*, which received the award *Premi Sant Jordi* in 1926. Toldrà wrote the first of his two theatrical works, *El Giravolt de Maig* (“A Tumble in May”) between 1927 and 1928, and the comic opera, known as one of the composer’s best works, received its debut on October 27<sup>th</sup>, 1928.<sup>81</sup> Its text was written by Toldrà’s friend, Josep Carner.

After the effort of writing *Giravolt*, Toldrà entered into a period of compositional calm, writing a few new songs and adaptations of his previous works. His biggest exertion was given to the completion of a second theatrical composition, *La Filla del Marxant* (“The Peddler’s Daughter”), a set of musical illustrations on a text of Adrià Gual that was first performed—only in the form of a suite—by the *Orquestra Pau Casals* in 1934, directed by the composer.

By that time, his appearances as orchestral conductor had become more frequent. In 1932 he directed, in the presence of the author, several fragments of Manuel de Falla’s *La Vida Breve*<sup>82</sup>, and in 1933 for the first time led the *Orquesta Sinfónica* in Madrid. He was conductor for Pau Casals in 1934 for a performance of Schumann’s Cello Concerto. Toldrà carried on with his solo and chamber music performances during all these years, and even continued to play café music at the *Granja Royal* in Barcelona.<sup>83</sup> Meanwhile, in

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<sup>80</sup> Cèsar Calmell i Piguillem: “Anàlisi i comentari d’algunes obres” in *Eduard Toldrà* (various authors); *Col·lecció Compositors Catalans, Número 5*. (Barcelona: Generalitat de Catalunya, Departament de Cultura, i Editorial Boileau, 1996), 100.

<sup>81</sup> Capdevila, 192.

<sup>82</sup> Capdevila, 252.

<sup>83</sup> Martorell, 19.

1933, he obtained a seat as Lecturer in Violin at the Municipal School of Music in Barcelona.

In 1935 Toldrà began writing the cycle of amatory songs *La Rosa als Llavis* for soprano and orchestra, on texts of Joan Salvat-Papasseit, a work that would earn the prize “Isaac Albéniz,” awarded by the *Generalitat de Catalunya*, the Catalan State Government. Toldrà was becoming friendly with international musical figures of the day as well. In April of 1936, shortly before the tumultuous Spanish Civil War, the *XIVè Festival de la Societat Internacional de la Música Contemporània* (“XIV Festival of the Society for Contemporary Music”) was held in Barcelona, with the presence of some of the most important musicians of the moment, including the premiere performances of many of their works.<sup>84</sup> During that congress, Toldrà hosted the Austrian composer Ernest Krenek in his family’s home,<sup>85</sup> an outstanding event in the memory of his daughter Narcisa.<sup>86</sup>

The outbreak of the Spanish Civil War on July 18<sup>th</sup>, 1936, represented the practical rupture of Toldrà’s promising career in composition as well as the end of the bubbling artistic life in Barcelona and the Catalan society of the time. Within the three years of the war Toldrà was named director of the “Antifascist Militia Band,” which he

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<sup>84</sup> Jacques Fransales, “El festival de la S.I.M.C.,” in “*Mirador, Setmanari de Literatura, Art i Política*” No. 36 (Barcelona), 30 d’abril 1936, page 5.

<sup>85</sup> Calmell, 130.

<sup>86</sup> See Appendix B of this document.

conducted in concert twice between 1936 and 1937.<sup>87</sup> Toldrà limited his activity to nothing more than a few violin lessons, and took his family to the seclusion of his wife's home village, Cantallops, in close proximity of the French border.

The end of the Civil War (April 1<sup>st</sup>, 1939) initiated the dictatorship of General Francisco Franco in Spain, a fascist military regime and strong repressor of Catalan and other non-Castilian linguistic cultures. Furthermore, the postwar epoch in Spain was a time of extreme economic hardship, heavily accentuated by the isolation of Franco's regime after the fall of the Axis at the close of World War II. In this setting, with a great number of friends and companions either dead or exiled (his friend Clausells—the most important presenter of concerts in Barcelona<sup>88</sup>—assassinated; Pau Casals, Carner, Sagarra, exiled; the *Orfeo Català* closed<sup>89</sup>), imprisoned, or simply controlled, under vigilance as delinquents, or removed from any sort of public activity,<sup>90</sup> Toldrà began a kind of interior exile and returned to his café music at the locale *l'Or del Rhin* (“The Rheingold,” aptly named for one of the main centers of nineteenth-century Wagnerism as Barcelona had been), and to teaching violin lessons at the Municipal School of Music. News of the distressing situation of the musician reached the ears of a few benefactors of the arts, and Toldrà was commissioned to write several songs, which gave way to the composition of six works with texts by classic Castilian poets, the *Seis Canciones*,

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<sup>87</sup> Martorell, 19.

<sup>88</sup> Capdevila, 249.

<sup>89</sup> Ibid., 208.

<sup>90</sup> Alemany i Moya, 11.

between 1940 and 1941. Even so, Toldrà barely wrote anything in the 1939-40 season. In 1941, commissioned by the publisher Editorial Seix Barral, he selected and harmonized the *Doce Canciones Populares Españolas* (“Twelve Spanish Folksongs”), and in the following years his activity as a composer was practically null.<sup>91</sup> 1946 brought two *sardanes*; a song appeared in 1947; another *sardana* in 1948 and another in 1950; in 1951 Toldrà wrote a song with a Galician text, requested by his friend Antonio Fernández-Cid; in 1952 he harmonized several of his 1933 songs for mixed choir; and finally, in 1960, Toldrà premiered the song *Aquarel·la de Montseny* (Watercolor of Mt. Montseny), music written for a poem by Mossèn Pere Ribot.

During the two decades of the 1920s and 1930s Eduard Toldrà had performed on various occasions as orchestral director. He was much-loved by Pau Casals, with whom he collaborated as concertmaster and also as director of the maestro’s Barcelona orchestra when he performed as cello soloist. He had also conducted the orchestra in Madrid in 1933. After the war, though, the *Orquestra Pau Casals* was dissolved and Barcelona then had little symphonic activity besides the few concerts offered by the *Orquesta Filharmónica*, a group formed by César Mendoza Lasalle, between 1939 and 1940. The *Orquesta Ibérica de Conciertos*, which was nothing more than the efforts of the musicians from the defunct Casals orchestra to have some sort of musical activity, led by Toldrà in four concerts, played between 1941 and 1942. Toward the end of 1941, however, an individual contracted the Symphonic Orchestra of Madrid (*Orquesta*

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<sup>91</sup> Capdevila, 210.

*Sinfónica de Madrid*) for a series of four concerts with varied programming under the baton of Toldrà to be performed between the 3<sup>rd</sup> and 14<sup>th</sup> of December. The success of that orchestral marathon was total, and was cause for Toldrà to be invited for a return to conduct three concerts more at the helm of the *Orquesta Nacional de España* (Spanish National Orchestra, the ONE) in October of 1942. Once again, the critical and public acclaim was tremendous, and Toldrà was taken to the city of Bilbao to conduct a concert in January of 1943, with two more following in the month of June,<sup>92</sup> plus another in Zaragoza that year.

News of those successes reached the Barcelona Town Hall. The Councilor of Culture at that time, Dr. Tomàs Carreras i Artau, himself a devoted musical amateur who admired the conductor and violinist, spoke with Toldrà about the possibility of creating a Municipal Orchestra for Barcelona, a fine orchestra that might be able to recuperate the intense pace of musical activity the city enjoyed before the Civil War. The work involved in setting up the orchestra was labor-intensive, as the old *Banda Municipal* had to be dissolved, reserving it only for a few state occasions and giving some sort of continuous employment to its musicians;<sup>93</sup> musicians had to be summoned and auditioned for the new orchestra; and logically, a director had to be named. On the 22<sup>nd</sup> of December, 1943,

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<sup>92</sup> Ibid., 277.

<sup>93</sup> The protected employment of Spanish citizens, providing a workplace and activity for all, including musicians, was carried out with policies that meant many musicians either practiced a musical profession in addition to another sort of labor, or performed in more than one ensemble. This practice, which amounted to the melding of musicians from the Municipal Band, the Municipal Orchestra (later to become the *Orquesta Ciutat de Barcelona*, *OBC*, and the orchestra of the Liceu Opera House, continued until the early 1990s.

the new orchestra's first rehearsal was held in the basement of the Municipal School of Music of Barcelona.

In the words of maestro Toldrà's daughter Narcisa, "Putting together an orchestra in 1943-44 was a titanic undertaking because there was nothing, and my father was completely alone. There was no library, no scores or parts, no instruments, and with the world at war, no thought of anything outside the country. So it was not only a question of inventing an orchestra and directing it, but my father literally had to provide everything necessary without recourse and with no one to turn to."<sup>94</sup>

The orchestra's first public concert was played in Barcelona at the *Palau de la Música* on the 31<sup>st</sup> of March, 1944. Toldrà was the music director from that time until his death at age 67 on May 31<sup>st</sup> of 1962.

During those years, the Municipal Orchestra of Barcelona became one of the premiere orchestral ensembles in the Spanish State, and performed on 729 occasions under the baton of maestro Toldrà. In 1949 Toldrà led the *Orquestre Lamoreux* in Paris, and the *Orquestra Simfònica Nacional* in Lisbon. His last performance as a violinist was with his own *Orquestra Municipal de Barcelona* on the 19<sup>th</sup> of May, 1950, playing the Concerto for Two Violins in D Minor by J.S. Bach with his old friend Francesc Costa.<sup>95</sup>

If during the 1950s Toldrà's concerts with the *Orquestra de Barcelona* were more regular, his activity as conductor of other orchestras was even more abundant. His

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<sup>94</sup> Antoni Batista: Eduard Toldrà, *Un Assaig sobre la Direccio d'Orquestra a Barcelona* (Barcelona: Beta Editorial S.A., 1995), 14.

<sup>95</sup> Capdevila, 452.

schedule took him not only to cities all around the Spanish State but also to Paris and other French cities, Portugal, Germany, Belgium, Great Britain, Monaco, and Italy.<sup>96</sup> Toldrà's last great musical milestone, when he was already ill and with his physical energy exhausted, was the world premiere of Falla's cantata *L'Atlàntida*, presented at the Barcelona opera house, the Liceu. The work's text was the poem of the same name by Mossèn Jacint Verdaguer, which had been an obsession for Falla since his youth, and the great Andalusian composer had ordered before his death that the debut should be led by Eduard Toldrà. Toldrà wanted to complete the wishes of his much-admired friend, and the work was presented for the first time under his baton with Toldrà's long time and well-loved friend, the soprano Victòria dels Àngels with the Municipal Orchestra of Barcelona on November 24<sup>th</sup> of 1961. On November 30<sup>th</sup> the work was presented in Cádiz, city where Falla was born, with Eduard Toldrà absolutely expended from his illness, but of course the concert still brought down the house.<sup>97</sup>

Barely five weeks later, after January 6<sup>th</sup>, 1962, Toldrà was unable to leave his bed. Even so, at the beginning of May and from his bed, Toldrà dedicated two sessions to coaching the conductor Rafael Frühbeck de Burgos in his preparation of *L'Atlàntida*, he was to direct the performances in the festivals at Granada and Santander due to Toldrà's forced absence.<sup>98</sup>

Maestro Eduard Toldrà i Soler died in Barcelona, May 31<sup>st</sup> 1962.

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<sup>96</sup> Martorell, 20-21.

<sup>97</sup> Alemany i Moya, 12.

<sup>98</sup> Capdevila, 350.

Eduard Toldrà was respected and admired by the great majority of the Catalan and Spanish musical community of his time. The following material of this document stands as homage to this musician who served his culture, celebrated his home language and the cause of music-making for not only his own community but also that of a wider scope. The reader will find in the following chapters an analysis of the *Sis Sonets* and my own transcription of the *Sis Sonets* for viola and piano, followed by various appendices consisting of my 2005 interview of the daughter of Toldrà, Mdm. Narcisa Toldrà (including both the original Catalan and an English translation of the interview), a corrected version of the orthography of the Catalan text of each of the poems incorporated in the 1953 score *Sis Sonets*, and a facsimile of Toldrà's manuscript of the work, made available to me by Mdm. Toldrà. As well, I have provided a copy of the title page of each of the *Sis Sonets* from the 1929 edition in a separate Appendix for review of the elements mentioned earlier in this document, specifically the lesser, but nonetheless present, orthographic errors due to the incipit of Fabrian Catalan linguistic standards, and original typeface used.



## CHAPTER VI

### ANALYSIS OF THE *SIS SONETS*

Although the music of Eduard Toldrà's *Sis Sonets* was inspired by the composer's interest in the poetry of his own culture and fueled by his youthful reading, there is no clear connection between the mathematics of the partiture and that of the poetry. That is, neither the rhyme structure, the four-verse outline of the sonnet, nor the syllabic schemata of the Catalan poetry (as explained in the preceding section) seem to be linked with the phrase and harmonic structure of the musical composition. Further evidence of the music's purely poetic-programmatic nature is evinced by Toldrà's admission of having finished writing *Dels Quatre Vents* only a night before the entire composition was due to be submitted in the competition sponsored by the Patxot Foundation, prize consequently obtained in 1921.<sup>99</sup> It would seem that although Toldrà's first and primary love was chamber music, his understanding of musical art was inconceivable without a connection to poetic text. The major bulk of his composition output is made up of song compositions, with a total of 78 works for voice (or voices) and two compositions meant for the theatre, compared with scant five chamber works and four compositions for

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<sup>99</sup> The *Sis Sonets* were awarded the prize from the Fundació Patxot in 1921, although Toldrà's manuscripts, included in the appendices of document, are signed "juny 1922," "juliol 1922," or "agost 1922" (June, July, or August of 1922), year of the work's first public performance.

orchestra.<sup>100</sup> Most of these instrumental works are concerned with, or inspired by, literary text. Toldrà was involved with the broadest and most intellectually active discussion groups of Barcelona during the early decades of the twentieth century, and counted among his friends the poets who were leaders of the *Noucentista* literary spirit, several of whom are represented in the texts of the *Sis Sonets*.<sup>101</sup>

The movement of *Noucentisme* called its adherents to an ideal of earlier times and to also embrace a Mediterranean spirit instead of the Teutonic ideal which was preponderant at the close of the nineteenth century in the musical circles of Europe, while at the same time—varying from the goals of musical nationalism and of Modernism—remaining open to influences from other cultures. Toldrà demonstrates loose tonality in the *Sis Sonets*, with such typical features as Pentatonicism, frequent blurring of the tonic and dominant harmonies—essentially resulting in a pentatonic sonority, as found in *Sonetí de la Rosada* and *Als Quatre Vents*—extended harmonies (seventh, ninth, and an occasional thirteenth chord), and some tendency towards pandiatonicism. There are no examples of polytonality, although there are moments of pentatonic blurring between the violin and the piano in *La Font*, the piece Toldrà chose to end the collection at the time of printing in 1953. His heavy reliance upon pentatonic harmonic and melodic structure

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<sup>100</sup> Added to this short list of instrumental works are two compositions for “*cobla*,” the traditional Catalan band that includes instruments derived from medieval wind and percussion groups, and 34 “*sardanes*,” or traditional dances. These are all short works, and although the compositions were meant for public performance as a stylized form of Catalan tradition—in keeping rather well with Toldrà’s *Noucentista* roots—were not intended to form a part of art music repertoire.

<sup>101</sup> Some of these writers are mentioned in the interview with Narcisa Toldrà, Appendix E in this document.

reveals at once the influence he received from his contact with the music of Ravel and Debussy during the few months the Quartet Renaixament toured and studied in Paris, Berlin, Vienna, and Brussels, and his interest in folk music. Indeed, Toldrà spent summer months in the tiny village of Cantallops, at the mountainous border with France (or rather, Catalunya North), the birthplace of his wife Maria, where he collected Catalan folk melodies remembered by the village's older people. The tunes become for him the "baggage of centuries that defines a musical culture [that] is left transparent in the melodies of Eduard Toldrà and becomes an essential factor in his music. He never skimps with the melody; the music of Toldrà always sings."<sup>102</sup> However, these tunes are not directly used or imitated in the composition of the *Sis Sonets*.

The ties between Spanish and French musicians in the late nineteenth and early twentieth centuries were already quite tight, with Albéniz having lived in Paris, and being very much in vogue there (as well as in the other musical centers of Europe and the Americas), Ravel having been a classmate and friend of Ricard Vinyes<sup>103</sup> at the Paris Conservatory, Vinyes premiering practically all the piano music of both Ravel and Debussy, and Manuel de Falla living in Paris during several years of the first decade of the twentieth century. Toldrà would always consider J.S. Bach to be his favorite musician

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<sup>102</sup> Antoni Batista, *Eduard Toldrà: Un assaig sobre la direcció d'orquestra a Barcelona*. (Barcelona: Beta), 45.

<sup>103</sup> Ricard Vinyes, more often recognized in text as Ricardo Viñes, was the Catalan pianist (born in Lleida in 1875) for whom Ravel and Debussy wrote much music. Both he and Ravel were students of C.W. de Bériot at the Paris Conservatory, and Vinyes was later the piano teacher of Poulenc. Two collections of Vinyes' library of piano music are now housed in the United States, in the libraries of the University of Delaware and the University of Colorado-Boulder.

and composer (“The music I play best, the music that most excites me, is Bach, and always Bach!”<sup>104</sup>), yet he followed the harmonic and melodic tendencies in the new music of his time.

At times, pentatonicism is hinted at, while at other moments it is obvious. In general, pentatonic harmonies are often used in this group of compositions to replace the more direction tensions of 7<sup>th</sup> and 9<sup>th</sup> chords. Overall, clear diatonic progressions are rare in these salon pieces. The *Ave Maria* features a piano introduction—an element not found in any other of the pieces—that clearly presents an E major tonality, but artfully moves to a different sound world when the violin sings its pentatonic melodic figure: the piano now uses a progression of seventh chords, successfully masking the color of E major in favor of the violin’s E pentatonic. Because pentatonicism and the occasional whole-tone chord form so great a basis for this music, let the following symbols be understood during the ensuing discussion of the *Sis Sonets*:

- “p” will represent pentatonic and implied pentatonic grouping of notes, such as the ascending figure C-D-E—G-A, an implied pentatonic grouping, such as C-E—G-A (in the written harmony A-C-E-G);<sup>105</sup>

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<sup>104</sup> In Batista: “Definitivament, el que jo toco millor, el que més m’entusiasma, és Bach, i sempre Bach!”

<sup>105</sup> In this document, all harmonic groupings not appearing in the pentagram will be written using upper case Roman letters, and will be grouped in ascending format unless specifically indicated otherwise.

- “Ip,” “IVp,” or “Vp” represent the grouping of tones that function as tonic, subdominant, or dominant harmonies respectively, but include other tones that result not only in pentatonic melodic figures, but also pentatonic harmonies;
- “w” will represent whole-tone groups, or whole-tone implication, such as G-A-B-C# (re-grouped as A-B-C#-G, as found in *Les Birbadores*);
- Such graphics as “Iw” or “Vw” will represent an extended harmony that suggests whole-tone groupings of tones serving in a harmonic function of tonic or dominant, that is to say, implying greater or lesser degrees of harmonic tension;
- Some whole-tone harmonies are modified, such as the unusual IIIw in measure 5 of *La Font*, indicating in this case that the chord structure serves in the capacity of the mediant, but contains one or more semi-tones.<sup>106</sup>

There exist instances of harmony in the *Sis Sonets* that may be considered as clearly quartal, but Toldrà has used quartal groupings of tones to express pentatonic character. For example, a chord structure such as E-A-D-G-C (as rising intervals of fourths) might support a pentatonic melodic line, but in the context, the harmonic grouping serves the auditory function of C-D-E—G-A, such as the quartal harmony

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<sup>106</sup> This unusual and inventive harmony links both the secondary dominant of the flat VII with the flat III, both of which are typical of Spanish Renaissance music (as in the particular progression, for example, of the *Folía*). The resulting movement chosen by Toldrà to the tonic in this case has the feel of a plagal progression, yet again typical of pentatonic music and also of the nineteenth-century mode of using the sixth degree, or submediant, with more frequency. Jeremy Day-O’Connell, in his article “The Rise of 6” (*Music Theory Spectrum*, volume 24, spring 2002) sheds light on the connection between more use of the sixth scale degree in harmonic progression, plagal progression, and Pentatonicism in the nineteenth century.

between piano and violin in measure 3 of *Dels Quatre Vents*. The grouping here of C#-F#-B-E-(passing A) might be interpreted as quartal, pentatonic, but in this case is analyzed as a diatonic  $\text{vii}^{\text{♭6}}_5$ , because the melody in the violin follows the B major scale pattern (which is the home key in this composition), while the harmonic underpinning follows a  $\text{vii-iii-V-I}$  diatonic progression. *Dels Quatre Vents* is, however, the most obviously tonal of the six pieces.

As for this composer's use of tonality as a "home base" for his composition, it is interesting to notice that, unlike the music of his French influences Debussy and Ravel, or the earlier pentatonic Romantic composers such as von Weber, Dvorak, Puccini, or Liszt, Toldrà's sense of harmonic movement often includes a prominent use of the lowered (major) subtonic (VII) and the major mediant (III), in addition to featuring both the minor  $\text{vii}$  and  $\text{iii}$  harmonies as related in many phrases of the *Sis Sonets*. This type of sonority is perhaps best exemplified by the Renaissance Spanish *Folia*, featuring the ground progression  $\text{I-V-I-VII-III-VII-I-V-I}$ . Toldrà's composition employs this sort of harmonic movement, although it is often in conjunction with extended harmonies and pentatonic or whole-tone groupings of harmony. He is also a great friend of third-related modulations, as well as tritone-related key areas and modulations by whole tone (using the augmented chord as a vehicle for movement), linking him to the sound of the New German School and the general decline of tonality, although his music follows a more Neoclassicist pattern in relying upon tonality to define the major structural points—commencements, apices, and cadences—of his phrases.

Although the sway of the early twentieth-century French musicians can be heard in Toldrà's strong tendency to use root position harmonies (resulting in parallel 4<sup>th</sup>s, 5<sup>th</sup>s, and octaves, a rather modern re-interpretation of medieval organum style in the music of Debussy and Toldrà), a moment of experimentation with "double organum" between the violin and piano in *Oració al Maig*, and the contemporaneous French-imitating device of fauxbourdon (yet again recalling earlier musics), chaining first-inversion chords in the piano (and sometimes second-inversion chaining as well), it is pentatonicism that takes on a greater global importance in the music of Toldrà. Many of these harmonies are regroupings of the vi chord (vi7 = Ip, with the absent 2<sup>nd</sup> scale degree) or the I (tonic) chord with an added 6<sup>th</sup> degree (again amounting to a grouping of 1,3,5,6 as Ip with a missing 2<sup>nd</sup> degree of the scale), and so Toldrà may be considered one of the composers who most liberally uses the scale degree 6 as a "pastoral signifier."<sup>107</sup> It is no surprise that a perusal of Toldrà's concert programs reveals a preponderance of music by Beethoven, Mozart, and Schubert, as well as that of Bach.<sup>108</sup> His fondness for the sound of the 6<sup>th</sup> degree links Toldrà to composer/performers of the late classic and early romantic traditions, who were the early protagonists of the "pastoral-primitive"<sup>109</sup> sound, and whose music, curiously enough, coincides chronologically with the incipient moments of

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<sup>107</sup> Day-O'Connell, in his article "The Rise of 6 in the Nineteenth Century" (Music Theory Spectrum, April 2002, Vol. 24, No.1: 35-67), describes the gradual crescendo in the significance of the 6<sup>th</sup> scale degree throughout the past two hundred years of Western music; the "pastoral signifier" refers to the use by the late classicists (Beethoven and Schubert) to recall folk music and evoke images of rural, more simple folk.

<sup>108</sup> Appendix B of this document.

<sup>109</sup> "Pastoral-primitive" or "proto-pentatonic" composers, as described by Day-O'Connell.

the Catalan *Renaixença* movement, though Toldrà, unlike the “proto-pentatonic” composers, moves the scale degree 6 from a purely melodic role to the role of harmonic protagonist.<sup>110</sup>

This composer involves secondary harmonies that resolve correctly in the traditional sense, but are softened by employment of pentatonic grouping of tones rather than the more direct tension of the seventh chord, such as the modified secondary tension-and-resolution represented by Vp/IV—IV, rather than V7/IV—IV. Here it is worth noting that in pentatonic harmony, relationships that would normally have been harshly dissonant in a diatonic context—intervals at the second, seventh, ninth, etc.—become sweeter and less tense, functioning as consonances. It is in this sense, too, that the listener will usually notice the easy lyricism of Toldrà’s music, hardly noticing that practically each and every measure of his compositions contains dissonant activity in the traditional context of Common Practice.

Toldrà is fond of using a cadential progression such as V–Ip, or Vp–Ip, depending upon the firmness with which he wants to close a cadence. As well, pentatonicism is often implied, but is firmly planted with all five notes at cadences. It is the contention of this author that Eduard Toldrà had not planned carefully the harmonic outline of his style, due to the varying uses of harmony in each of the *Sis Sonets*. Rather, it would seem that he chose to experiment with slightly different harmonic worlds in each piece, as if the

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<sup>110</sup> Note that in the formative years during which Toldrà was absorbing musical influences from the musical cultures north of the Pyrenees, Gustav Mahler was also producing compositions in which the scale degree 6 figured in an important harmonic sense. Toldrà was well aware of Mahler’s music, and although he never programmed any of the symphonies, he directed *Kindertotenlieder* once and twice conducted *Lieder eines fahrenden Gesellen*.



young composer were searching for his compositional voice. Toldrà best reaches his goal in his song-writing, posterior to the *Sis Sonets*; these pieces for violin and piano are in fact not only accompanied by poetic texts, but also follow a ternary song form in each selection. The *Sis Sonets* are, in truth, a set of songs for the violin with piano, and as musicians and listeners have often noted, Toldrà's chief, overall, and most outstanding musical quality is lyricism. In this, rather than in the interesting harmonies, does the composer achieve the *Noucentista* esthetic: the Mediterranean value for a singing line above the virtuosic gesture.

#### The Individual Musical Selections

##### *Sonetí de la Rosada* (June 1922)

The first of this set of pieces, *Sonetí de la Rosada* ("Sonnet to the Morning Dew"), is based upon a Romantic text by Trinitat Catasús idealizing femininity, so often reflected in the great works of Catalan modernist architecture with its voluptuous feminine forms (Palau de la Música Catalana, La Pedrera, etc.), and equating feminine qualities with the purity and innocence (morning dew) found in the natural world. The music, centered firmly in E major in the piano, features an E pentatonic melody in the violin. The piano line will begin to reflect more pentatonicism in the harmonic movement, but remains most often within the orbit of diatonic harmony. There is a strong tendency towards the use of root position harmonies, exemplified by the progression

from measure 7 through ms. 13, arrival of the first perfect authentic cadence: V7 -  $\flat$ VIIw

- Iv<sup>4</sup>p - iii - (ii<sup>4</sup>7) - iii - IVp - I<sup>4</sup>3 - IV+6 - I - IV7 - V7 - I.

The mediant (III, III+, or iii) is often used for modulation, or in conjunction with a modulation, as in ms. 20 (E: I - V+ / g#: III+); ms. 41 (E: I<sup>6</sup><sub>4</sub> - V7 / C: V7/iii); ms. 54 (d: III, sustained to emphasize the instability of the key area); ms. 58 (f: III, sustained for the same purpose of instability); or ms. 60 (f: iiip / g#: ip). From this point, the restatement of the opening material of this ternary composition wanders less from the home key of E major. Here the piano remains basically faithful to the diatonic key with the very notable exception of an abrupt foray into E $\flat$  major and a wandering back to E major, in which the harmony is almost exclusively pentatonic. By the time the listener has heard the first half of this piece, the composer has established a relationship between the subtonic (VII) and the mediant (III), making the resolution V/VII - III patent by ms. 63. This makes for greater tension in the ensuing B minor section (mss. 64-71), in which neither VII nor III appear.

We find many examples of harmonic movement by seconds (planing, or *fauxbourdon*-like device), as in ms. 9, E: IVp - iii - ii<sup>4</sup>7 - iii- IVp; or ms. 21, g#: i - ii<sup>4</sup><sub>3</sub> - i - ii<sup>4</sup><sub>3</sub> - I - ii<sup>4</sup><sub>3</sub> - I - ii<sup>4</sup><sub>3</sub>), creating the sensation of rocking, or a lullaby. Although the subdominant (IV) forms one of the harmonic pillars on *Sonetí de la Rosada*, there are no plagal cadences. Rather, the strong plagal “perfume” of this music is derived from the movement of Ip to IVp in the pentatonic sections, the 6<sup>th</sup> scale degree added to the tonic

harmony ever facilitating a movement to IV. Toldrà's admiration for Schubert is found in the path to the final cadence (mss. 119-120) in the use of the Neapolitan (E: I – vi – IV –  $\flat$ II – I), while the final cadence itself (mss. 127-129) features the 6<sup>th</sup> degree rising to the tonic, as mentioned in the preceding discussion of general aspects of Toldrà's harmony and melody. Although the elegant harmonic motion of I – (V) – V/V – I takes place over a descending bass line (3-2-1 in the piano) coupled with a rising violin melodic line (5-[6]-1) that a Schenkerian analysis would enjoy for the reversal of bass and soprano roles, the flavor remains plagal thanks to the rising 6.

#### *Ave Maria* (July 1922)

The theme of the second piece in the first volume of the *Six Sonets*, *Ave Maria*, uses religious devotion—the sort symbolized by the afternoon chimes at the hour of the Ave Maria prayer—to reflect sensuality. This merging of the sacred and the profane is a topic found historically in Hispanic literature, perhaps most famously in the writings of San Juan de la Cruz and Santa Teresa de Ávila. These images stem from the use of the biblical vision of the Church as bride of Christ, and reflect also the extension of the antique Roman cults' view of sexuality and sensuality as part and parcel of religious adoration.

In each of these six short compositions, Toldrà has written music for violin and piano as if the violin were charged with the role of singing and transmitting the mood of the text. The *Ave Maria* immediately presents the idea of a slowly ringing church bell in

the left hand of the piano; this syncopated figure serves also to set in motion the key of E major, continuing the E pentatonic cadence of the preceding *Sonetí de la Rosada* and presenting the tonality in a more sedate and traditional context. The piano introduction here is the only one found in among all six pieces, and serves beautifully to convey the passive tone of the opening of Joan Alcover's poem with a lulling I-V7 pedal during the first three measures. True to Toldrà's style, when the subdominant harmony is introduced in the fourth measure, the underlying tonic-to-dominant pedal gives the music a hint of pentatonicism (A-B-C#—E), which the violin will soon bring to full bloom with its melody. However, the piano introduction presents firmly the tonality of E major before moving to exclusively extended harmonies upon the violin's entrance in measure 13. Toldrà introduces this change to richer harmonies particularly well with the "planing" device in mss. 9-13 (all  $\frac{6}{4}$  inversions in the right hand). The melodic figure in the violin remains on a framework outlining Vp, a pentatonic arrangement springing from the dominant (B-C#-D#—F#-G#), coinciding with the piano's dominant and supertonic background echoing in expanded rhythm the earlier  $\frac{6}{4}$  harmonic inversions, now patent in the A section of this ternary form. Now the piece has confirmed its pentatonicism, and the music shifts immediately to G major—one of Toldrà's favored third-related modulations--, a more open and ringing key, much more advantageous to the violin.

The B section of the ternary form presents a role reversal between the two instruments, with a slow melody in the violin contrasting with the piano having taken the sixteenth-note, rising-and-falling figure from the violin melody in the A section. Although this portion of the music seems calmer yet in its nature, mainly due to the

regular and slow rhythm of the violin melody, and the rhythmically regular and quick motion in the piano, harmonic movement is frequent and unstable. A progression of modulations by rising thirds ensues through this section, from the original tonal center, E, in succession to G, B, and D. An extended section of B pentatonic (serving as a large Vp, or dominant-pentatonic to the home tonal area of E) introduces the descent (falling thirds, D, B, G...) by falling third until the tonal center of E is reached, and the material of the A section returns. As this middle section moves along, the harmonic complexity grows more interesting, until six measures before the return of the A material, Toldrà writes for the piano an augmented harmony (G-B-D#) to a flattened VII (recalling the popular Spanish Renaissance harmony, mentioned earlier here) to support a whole-tone violin melody. This is the tension that leads back to the home tonal area of E, which finishes out the piece with a real pentatonic (Ip) cadence in the last three measures of this music, with the tones E-F#-G#-B-C# (the only instance of all five tones of a pentatonic harmony in this piece). The final measure omits the two non-diatonic tones to reach most peacefully on an E major chord in the piano.

*Les Birbadores* (July 1922)

The third of the selections in the first volume of the *Sis Sonets* is once again a praise of femininity, but now set in the rustic outdoors. *Les Birbadores*, “The Gleaning Women,” are the subject for Morera i Galicia’s poem, and he depicts young women happily scurrying home after a day of work in the fields. The image is a popular one for the turn-of-the-century French and Catalan painters, one of country people in their

everyday garb and going about their tasks, although the poem stirs up a wistful vision of the past—an often yearned for sense of the Catalan agrarian society before the Industrial Revolution—more than a contemporary view of rural life. The sentiment is summed up with particular nostalgia is the penultimate stanza:

*“Evening fell...  
And [they] disappeared in the distance even though I still saw them”*

This sort of image matches well the musical inspiration of the Romantic musical ideal, and works especially well for the Catalan Modernist and Noucentista musician<sup>111</sup>, as these ideologies were based around a celebration of a culture or an idea of nationalism. Felip Pedrell had long before—with his disciples Isaac Albéniz and Enrique Granados—supported the idea of a musical expression of nationalism in Spain, though this ultimately proved to be impossible, due to the lack of cohesion within the Spanish state and its multiple political upheavals during the nineteenth century.

Toldrà, being a product of Modernist Catalunya and the *Renaixença* movement, would have been naturally drawn to the imagery of this sonnet, and indeed manages here to write the simplest, most straight-forward, and cheerful of all the *Sis Sonets*. Once again, it is a short, ternary composition, and employs less harmonic variation than the other pieces in favor of a greater brilliance for the solo violin part. It is centered

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<sup>111</sup> The rising of scale degree 6 in music throughout the nineteenth century, leading to an ever-greater use of pentatonicism in composition, is one of the most immediate methods in which a composer could easily bring across the aural idea of rustic life in the countryside, and was a musical vehicle used by European nationalism, regardless of the composer’s origin, during more than a century in order to place the concertgoer (to greater or lesser degree) in the imaginary realm of folklore.

throughout in D major, with occasional quick forays into other key areas (B minor, C# major), but the B section of “The Gleaners” shows more compositional creativity than the outer sections, using double-stopping in the violin, and featuring pentatonic harmonies and, once more, the Mediterranean flavor of the flatted six ( $\flat VI$ ) and the major seven (VII) chords in the piano. The entire piece is sprinkled liberally with secondary harmonies, leaving the iterations pentatonicism, quartalism, and whole-tone harmonies for the harmonically richer B section. Perhaps the more interesting harmonic aspect of this piece, centered more firmly in a specific tonal area throughout, is the creative (and still classically-based) way in which the opening melody is introduced, both in the beginning and the ending measures. This opening does not immediately indicate the home key (D major); it is begun with an F# harmonic minor scale in the piano (meaning the second scale degree, E, is raised, thus providing a surprise for the arrival at D major by the fourth measure (and at the penultimate measure of the piece), leading to a half-diminished seven ( $vii^{\flat 6}_5/V$ ), giving the piece a feeling of modality and Orientalism, popular among the Late Romantic and Modernist composers.

#### *Oracio al Maig* (August 1922)

The *Oracio al Maig* (Supplication to the Month of May) is a text invented by Toldrà's friend, the poet Josep Carner. There is no doubt that the sonnets chosen by the composer are demonstrative of a hyper-romanticism in the European sense, while also reflecting the hope-filled goals of the Catalan *Renaixença*. The sonnet may be interpreted

as the Catalan reticence to take definite action (the “*vol i dol*” of the first stanza, an expression of vacillation) towards a much-desired goal. There has been, and still is, much vacillation on the part of the populace in Catalunya about its true identity, which is caught between a wish to be independent politically and an equally intense difficulty to relinquish the vision of itself as forming an individual and autonomous part of the greater political and economic culture of the Spanish state. Hence, the verses’ supplication to nature is that it provide an automatic, idealized, and fantastical solution to timidity.

This fourth piece of the *Sis Sonets* is the most fluid and lyrical of the six, and Toldrà’s own playing of the piece reflects his musicianship at its most beautiful and singing expression.<sup>112</sup> In fact, Toldrà’s performance of the piece, with his glistening, warm sound, expressive shifts, and portato, reflects his great admiration for the violinist Fritz Kreisler.

Apart from its musical content, this partiture stands out for its confidence; since the most basic component of Toldrà’s compositional style is lyricism—patently clear throughout his musical career—it is to be expected that both his playing and his writing might be at the zenith of his capabilities. The handwritten partiture shows only one minor correction,<sup>113</sup> and this particular composition is peppered with nuance and indications in Catalan, reflecting a zeal and assurance that the language and literature of Catalunya were

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<sup>112</sup> Eduard Toldrà (violin), Enriqueta Garreta (piano): “Historic Violin Recordings:” La mà de Guido [LMG 3061 – 2004], non-venal sound recording, 1932.

<sup>113</sup> Toldrà’s daughter, Narcisa Toldrà, has stated that her father wrote with utmost care and rarely returned to a work to make major corrections. (See Appendix D, Interview with Madame Narcisa Toldrà.) Thus we find in the manuscripts of the *Sis Sonets* that corrections and changes are made directly on the page, without starting afresh with a clean sheet of staff paper.



firmly enough established in order to make a printing of the music universally acceptable for purchase and performance.<sup>114</sup>

The *Oració* is also made more musically interesting for audience and performers by its slightly different form. It is not the straightforward ternary piece that the other *Sonets* are, but rather follows a less dependable scheme. The A section is quite short, although tonally very unstable, beginning in a calm F major and cadences in A major already by measure 20, where the B section begins. The characters of the two sections do not as deeply contrast as one might expect; in fact, the main element of difference—beside tonal area—is rhythm, found to be more jovial and suggestive of dance for the piano in the B section, though the lyrical quality of the violin melody is never for a moment lost. Although this second section seems to draw to a conclusion (an authentic cadence in A major, ms. 53), the music is interrupted by a recitative section, threading itself in and out of the B section material. It is restored to a true dialogue between piano and violin by measure 73 (in D minor) using the B section's melodic material, though the piano weaves between the A section's melismatic lines and the B section's more carefree and rhythmically interesting block chords.

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<sup>114</sup> This could seem to be a minor point, but is in fact of a deeper significance than might superficially appear. Barcelona had long been the center of book publication and printing for the Spanish-speaking world—no small matter in itself—but the language of the vast majority of that literature was Castilian, as it had been the more natural course of business and money-making, according to the greater Castilian-speaking population world-wide. That the first edition (in the 1920s, out of print for many decades now) and the second (1953, Madrid, with a reprinting in England, 1985) should have been printed exclusively in Catalan is a clear signal that the linguistic confidence of the culture must have been at its zenith. This sentiment of calm assurance during the epoch is also present in the testament of Mdm. Narcisa Toldrà, found in Appendix D.

The mishmash of thematic material is descriptive of the poetic text's trepidation and doubtfulness. In short, the poem's lovely paradox—its rhythmical lyricism matched against the text's hesitancy and nervousness—is wonderfully matched by Toldrà's aural painting of that conflict. In the poetic text, there is one sole verb (the first word, “*fes*,” or “grant”) for the entire construction of fourteen lines of verse, during which the speaker in the poem, trembling, describes all manner of petitions to the month of May, until finally coming to the point by the last line. Toldrà's musical treatment follows that literary idea, intertwining the principal idea of an embellished descending F-major scale (opening violin melody) with fits and starts, finally coming to a satisfactory and conclusive F major during the last five measures. The trepidation is musically characterized by a profound avoidance of tonal stability, with the exception of the beginning of the B section (in A major, with a cadence). As one might expect of Toldrà, his harmony is showered with secondary dominants in addition to extended chords. Even the tonic is symbolically avoided by often adding the seventh (I<sup>7</sup>, ms.19) or presenting it in pentatonic form (Ip, ms. 112), as F-A-C-D. In addition to the frequent use of secondary dominants, roughly a third of the harmonies here are seventh chords, with the appearance of a few ninth chords, and pentatonic harmonies are used often and at strategic points.

There is a fairly preponderous appearance of lowered scale-degree harmonies (bII, bIII, bVII, and VI), and the piece contains a rather plagal atmosphere (relating to the poem's textual references to “supplication” and “grant”), where the use of pentatonicism is especially clear between the tonic and subdominant (Ip and IVp). Toldrà invents in this

music a unique sound not used in any other of the *Sonets*, whereby he juxtaposes the outline of the Ip harmony in the violin with the IVp harmonic outline in the piano (mss. 30-31, 34-35, 78-79, 82-83). The actually arpeggiation in the piano at these places is written as a  $ii_2^4$ , but is the aural effect is of a pentatonic formation (using the scale degrees 4-[5]-6-1-2), while the violin plays a pentatonic melody based upon the tonic (using scale degrees 1-2-3-[5]-6). The formation of both these patterns is very similar, yet the pull of the violin melody is strongly toward tonic while the piano line urges toward subdominant, demonstrating that once extended harmonies are used (especially those employing the sixth scale degree), only a fine line separates harmonic extension, quartal harmony, and pentatonicism. Toldrà uses a constantly wandering melody throughout in both violin and piano, with a shyness to commit to a firm key area of F major. The final section, instead of reaching a firm conclusion in the home key, floats away—like the text’s sense of vacillation—on an F pentatonic harmony.

*Dels Quatre Vents* (August 1922)

*Dels Quatre Vents* combines images of antiquity (hydromel, Ceres, pastoral song) with a particular Catalan longing for its own past, represented by a vision of the Valley of Lys, in the long-lost regions of North Catalunya. The Catalan state was split between France and Spain.<sup>115</sup> The yearning for those bygone days of the unity of northern and southern lands of the Catalan culture still forms very much a part of Catalan

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<sup>115</sup> See the overview of Catalan political history, above.

consciousness, and more recently, within the last two decades of the twentieth century, is manifested in the northern French-speaking regions, with a renewal of interest in Catalan-language schools and greater communication with the Catalunya of the Spanish state.

Toldrà, in this shortest (and the last written) of the six pieces creates a stately, slow-moving music, requiring the violinist to use the richest sound possible on the instrument in employing the G string throughout the movement. In the longer opening section, the composer juxtaposes an older, traditional style of harmony (almost purely diatonic) with a newer, more modern harmony (a few seventh and pentatonic chords) in the second (basically extended cadence) section of the piece, maintaining this music firmly grounded in the tonality of the home key, B major. Although this fifth of the *Sonets* is exceptionally short—only two printed score pages—the piece holds the listener in space by juxtaposing the slow, regular harmonic rhythm of the majority of the music (regular harmonic change at each half-measure), with a quicker extended cadence section—an extension of nine measures—made up of harmonic changes at each quarter beat, all arriving to a halt for a heavily emphasized dominant seventh (ms. 21-23) and the finally cadence in B major.

*La Font* (August 1922)

Also finished shortly before the *Sis Sonets* were due to be submitted for the “Third Musical Competition Eusebi Patxot i Llagustera,” “La Font” combines all the formerly-mentioned images: nationalism, political idealism, religious feeling, and sensuality. The image of an innocent and natural birth (“knows no pain of forced birth,” first stanza of the sonnet text) seems an allusion to the Catalan culture, being formed over

several centuries through slow migration from the northerly Frankish kingdoms and mixing with the Latin inhabitants to the south. There is constant juxtaposition of male and female images (“daughter of the snow,” “sacred son of ice,” “a woman, fresh and giggling”) along with a religious reference (“the sacred hour”). Religious symbols in Catalan poetry are often a marriage of sacred and pagan imagery; religious vocabulary is grafted onto images of the earth and agrarian life to demonstrate the “sacred” type of nationalistic intensity of the Catalan poets and artists. The antiquity of Catalan tradition—although we will see that the rhythmic treatment presents a slightly different point of view—is represented by the spring itself. Its identity is the source of life: the water provides a moss-dressed retreat with ancient, leaning trees, while the overall tone of the sonnet is decidedly optimistic.

Toldrà’s score reflects that youthful optimism, with a pleasant rising and falling melodic invention meant to reflect the image of water, much in the style of Smetana’s water depiction in “The Moldau.” Included is a musical reference to antique Hispanic harmonic style of the Renaissance, with much use of both the minor and major III, and major VII chords. There is less use of plagal harmony in this piece and more wandering through varying key areas, and all the while the basic home key is not G major, but rather is more aptly described as G pentatonic. This basic quality of defining the harmonic goal as Ip (rather than I) provides opportunity for rich and inventive treatment of harmony throughout the composition, and *La Font* proves to be an effective counterpart to its closest partner in the set, *Als Quatre Vents*. As staid and traditional in harmonic style as the fifth piece is, here the sixth is innovatively splashed with color and imagination.

*La Font* opens with a G-pentatonic pedal in the piano (G-[A]-B-D-E), while the violin, entering in the third measure, also outlines Gp with the melody. (Here in the violin, all five tones of Gp, G-A-B-C-D, are employed.) After the opening four measures of Ip (the tonic pentatonic), Toldrà already moves to one of the most interesting harmonic colors of the piece, a construction that may be defined as V9/ $\flat$ VII, resolving to Ip. The same harmony might also be thought of as a IV9 (moving to tonic, Ip), as it is one of the few instances of plagal resolution in the piece, but is not easily perceived as plagal due to the presence of the seventh and the ninth in the chord. In any case, these unusual harmonies, perhaps related to Iberian music of the Renaissance on a more unconscious level—especially unusual given the piece is in major mode—seem to be linked with one of Toldrà’s preferences that ties him to a particular Iberian “harmonic flavor”: the use of  $\flat$ VII, III and VI (all in major triad form) throughout the *Sis Sonets*.<sup>116</sup>

Rhythmic interest is present in *La Font* with some hemiola in the violin (mss. 17, 84, written with accents to ensure that the measure’s two-part division moves to three-part; mss. 39-45 and 103-113). But a larger scheme of hemiola inundates the music:

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<sup>116</sup> Ever since Felip Pedrell’s urging of young Spanish composers in the later half of the nineteenth century to follow his lead in searching for a style of Spanish Nationalism in musical composition, many had used typical formulas of traditional and folk tunes—in addition to regional dance styles from around the Iberian Peninsula—to hearken Spanish concertgoers to the “European” value of their own heritage. That is to say, citizens of the Spanish state have long vacillated between considering themselves fully European and something unique, set apart, or partially tied with North Africa due to the Peninsula’s cultural ties with that region. Augmented seconds (often forming part of “arabesques” when included in melismatic or florid phrases), “three against two” hemiola, and parts the harmonic progression—or similar progressions—found in the *folia* (i-V-i- $\flat$ VII-III-VI-ii\_V-i) attributed to the Portuguese Alonso de Mudarra in his *Fantasia que contrahaze la harpa* are featured often in the compositions of post-Pedrell musicians.

while the piano plays exclusively in triple meter, the violin maintains the duple swing of the written six-eight meter. Arabesque (mss. 23-30 and 90-98) is also present in the piece. The presence of these two rhythmical elements, so strongly featured in *La Font* and noticeably absent by comparison in the other five *Sonets*, seems to reflect at least a bit of the influence of the musical message of Felip Pedrell who, although identifying himself with his Catalan roots and upbringing, desired to create a school of Spanish Nationalism in music.<sup>117</sup>

Still, Toldrà's harmony occupies a more prominent place in his compositions and here, similar to many other Catalan Modernist musicians, he is more indebted to the French school than to Pedrell.<sup>118</sup> *La Font* is immersed in extended, secondary, and pentatonic harmonies, so much so, in fact, that the second section of the piece, beginning in measure 31—itsself an enormously unstable section of thirty-nine measures wherein tonicization is carried from G through F#, B major, and finally back to G pentatonic—almost acts as a mini-development (with its use of fragmentation and change of key area) by employing a constant string of  $V_2^4/IV$  and  $bVII$  harmonies in succession. When a moment of seeming stability arrives (in B major), the listener can hardly perceive a sense

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<sup>117</sup> Although many, many songs in mixed meter can be found in the repertoire of Catalan folk songs, the two-against-three hemiola is not at all typical of Catalan tunefulness, but rather more normal of the folk music of more southerly regions of the Spanish state. Indeed, a thorough search through the *Llibre de Cançons: Crestomatia de Cançons Tradicionals Catalanes* ("Book of Songs: Anthology of Traditional Catalan Songs," Joaquim Maideu: Eumo Editorial, Barcelona 1998) reveals only two songs with such meter, *Què li'n comprarem a la senyora*, and *Canço de l'infant*.

<sup>118</sup> Felip Pedrell himself was partial to German Nationalism, having admired vociferously the works of Wagner. His own compositions are diluted imitations of nineteenth-century German style with Spanish and Catalan musical references, but his pedagogy and essays were of a much deeper value to the evolution of Spanish composition and music-making.

of a home key due to the hemiola introduced in the violin line and the richness of the extended and secondary harmonies in the piano. Yet this entire second section, so obviously unstable when analyzed, gains an aural sense of solidity, being sandwiched between two sections built on a foundation of pentatonicism.

In the reprise of the A section (the piano hemiola), the home “key” has returned to Gp, but moves to E-flat major for the florid arabesque music<sup>119</sup> and remains there for the reprise of the B section material, coming back to the home G pentatonic through the same succession of  $V_2^4/IV$  and  $bVII$  harmonies, and the last *Sonet* draws to a charming conclusion on a hemiola figure. In a global consideration, this piece, as well as the other five *Sonets*, offers a simple scheme. Once Toldrà discovered the harmonic color and melodic figures he preferred for each selection, he demonstrated fidelity to his musical decisions.

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<sup>119</sup> At ms. 101, the clef in the lower staff should have already been changed from bass to treble (rather than only in ms. 102 as it appears in the printed score), though after fifty-six years of printing to date, this error has not been repaired in the printing plates. N.B.: In Toldrà’s manuscript, the clefs are correctly appointed.



## CHAPTER VII

### TRANSCRIPTION OF TOLDRA'S *SIS SONETS* FOR VIOLA AND PIANO, PREPARED BY ERIC KOONTZ

The solo literature featuring the viola in both Spanish and Catalan repertoire is sparse. There was no established school of viola pedagogy and playing until the mid-twentieth century, with Enrique Santiago in Madrid (who developed his performance and teaching career in Germany) and Francesc Fleta Polo in Barcelona. Several contemporary composers on the Iberian Peninsula have written solo and chamber works for these violists and their students, with a few notable examples from Catalunya: Lluís Benejam, Xavier Turull, Salvador Brotons, Narcís Bonet, Jordi Cervelló, Francesc Taverna-Bech, and Joaquim Homs, most of whom were born one to two generations after Toldrà.

To that rather small list of Catalan music for the viola, I add the present transcription of Eduard Toldrà's *Sis Sonets* for viola and piano. J. Amaz, a violist in Madrid who arranged for the viola many separate short pieces from the Spanish repertoire, published four of the *Sis Sonets* during the decade 1970-1980. My present edition includes the entire set of six pieces with the addition of the corrected poetic texts and nuance markings. (Amaz's versions of the selections do not include the poetic texts at all.) All printings after 1953 have included the errors made originally in the first edition of Unión Musical Ediciones in Madrid until now.

I have arrived at the choice of keys for each of the *Sonnets* based upon the wish to not only make this music accessible for the viola, but also to use the instrument to perhaps greater advantage than the violin in its original edition. I have preserved Amaz's choice of keys for *Sonetí de la Rosada* and *La Font*, but have made several different decisions about bowings, fingerings, and tessitura for the viola. In the case of the *Sonetí*, Toldrà's original key of E major is a bright key for the violin; if the piece is simply transposed by a lowered fifth (to A major), it can work very well on the viola. However, the key of G major offers much greater resonance for the viola, as all the open strings are available to the performer, along with their consequent sympathetic vibrations. *La Font* presents a completely different sort of challenge, as the original mood of this music in the key of G major, quite open and tranquil for the violin without presenting any particular brightness, would be terrifically spoiled by the transposition of a fifth lower. The obligatory use of the C string for a light and carefree sort of music would work to far lesser advantage than Amaz's choice of B-flat major. As such, the viola is presented the opportunity to use the C string in a few strategic places, while it is also afforded the reasonable option of fingering many of the passages in the second and fourth positions, shifting there with the lyrical and portato techniques so customary in the string playing of the early twentieth century. However, I do prefer to change the tessitura choice of Amaz in many places, allowing the viola to behave in a more virtuosic manner, and using the higher ranges of the A string. The *Oració al Maig* and *Dels Quatre Vents* have been kept in Toldrà's original keys, as the former, conserves the brightness of the original F major on the viola (the transposition of a fifth lower would have given the music a melancholy

nature not true to the composition), while the latter was quite simply meant by the author to be played all upon the G-string, which the viola can certainly achieve as well.

Not only has there been a paucity of viola literature from the Iberian Peninsula, but its sparcity has also been marked by a comparative lack of challenge. The present edition makes full use of the range of the viola, and features fingering suggestions that may be used as an orientation for the expressive technique of *cantabile*–style shifting so common to the string players of the early twentieth century. Toldrà’s musical affection for Fritz Kreisler and Eugene Ysaÿe is easily heard in the few recorded examples of his performances, and so these pieces will also serve to supplement the viola literature as well as provide violists with the sort of shorter salon pieces—a musical genre that went lacking in the viola literature—so common to violinists of the early twentieth century.

In the following partituras, Ms. Mary Elizabeth Neal was responsible for providing the Finale transcriptions of the piano part from the original materials by Eduard Toldrà.

Queda l'hora extasiada  
de veure el món tan brillant,  
i es fa tota palpitant  
en el si de la rosada.

Cada gota un diamant  
on retroba sa mirada  
la joia meravellada  
del que li és al voltant.

Mars, muntanyes, firmament,  
ço que mou i frisa el vent,  
ço que res no mou ni altera.

Tot quant amb l'hora somriu  
s'encanta, s'irisa i viu  
dintre una gota lleugera.  
--Trinitat Catasús (1887-1940)

## SONETÍ DE LA ROSADA

**Animat i lleuger**  $\text{♩} = 69$

Viola

Piano

The musical score is for the first system of 'Sonetí de la Rosada'. It is written for Viola and Piano. The Viola part is in 3/2 time, key of D major, and features a series of triplets and a fourth note. The Piano part is in the same key and time, featuring a series of chords and a melodic line. The score is marked 'Animat i lleuger' with a tempo of 69 beats per minute. The Viola part starts with a piano (p) dynamic. The Piano part starts with a piano (p) dynamic. The score is for the first system of the piece.

## SONETI DE LA ROSADA

Violoncello (Vla.) and Piano (Pno.) score, measures 3-6. The key signature is one sharp (F#). The Violoncello part features triplet eighth notes and sixteenth notes, with accents and slurs. The Piano part includes triplet eighth notes and sixteenth notes, with a crescendo hairpin and a dynamic marking of *mf*. The score is written for Violoncello and Piano.

## SONETI DE LA ROSADA

9

Vla. *f*

Pno. *f* *m.e.*

12

Vla. *f* *p*

Pno. *f* *fp*

## SONETI DE LA ROSADA

16

Vla.

Pno.

20

*sempre p*

The musical score is for a piece titled "SONETI DE LA ROSADA". It consists of two systems of music, each for Viola (Vla.) and Piano (Pno.). The first system starts at measure 16, and the second system starts at measure 20. The key signature is one sharp (F#). The Viola part includes various musical notations such as slurs, accents, and fingerings (4, -4, 3, -1, 3). The Piano part features chords and arpeggiated figures in both hands. The second system includes the instruction "sempre p" (sempre piano) below the Viola staff.

## SONETI DE LA ROSADA

24

Vla.

Pno.

24

27

Vla.

Pno.

27

*creixent*

*ample*

*mf*

The musical score is for a piece titled "SONETI DE LA ROSADA". It features two staves: Viola (Vla.) and Piano (Pno.). The score is divided into two systems. The first system starts at measure 24 and ends at measure 26. The second system starts at measure 27 and ends at measure 29. The Viola part in the first system has a melodic line with slurs and a crescendo hairpin. The Piano part has a complex accompaniment with slurs and a crescendo hairpin. The second system shows the Viola part with whole rests and the Piano part continuing with a melodic line in the right hand and a bass line in the left hand, both with slurs and a crescendo hairpin. Dynamics include "mf" and "ample".



## SONETI DE LA ROSADA

30

Vla.

*f*

Pno.

33

Vla.

Pno.

The musical score is for a piece titled "SONETI DE LA ROSADA". It consists of two systems of music. The first system begins at measure 30. The Viola (Vla.) part starts with a rest, followed by a melodic line with slurs and a dynamic marking of *f*. The Piano (Pno.) part features complex triplets and sixteenth-note patterns in both hands, with many slurs and ties. The second system begins at measure 33. The Viola part continues with a melodic line, including a trill-like figure. The Piano part continues with similar complex patterns. The key signature has one sharp (F#) and the time signature is 3/4.

## SONETI DE LA ROSADA

36

Vla.

Pno.

39

*p*

The musical score for measures 36-39 of 'Soneti de la Rosada' is written for Violoncello (Vla.) and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 3/8. Measure 36 begins with a triplet of eighth notes in the cello and a triplet of sixteenth notes in the piano. Measures 37 and 38 continue with complex rhythmic patterns, including many triplets and sixteenth notes. Measure 39 features a long, sustained note in the cello and a final measure in the piano marked with a piano (*p*) dynamic.

## SONETI DE LA ROSADA

42

Vla.

*p*

Pno.

*f*

44

Vla.

*p* *p* *mf*

Pno.

*f*

44

*f*

*leg.*

*\**

## SONETI DE LA ROSADA

[illegible]

## SONETI DE LA ROSADA

The musical score is for Violin (Vla.) and Piano (Pno.). The Violin part begins at measure 51 with a treble clef and a key signature of one sharp (F#). It features a series of triplet eighth notes, starting with a forte (*f*) dynamic, followed by a fortissimo (*ff*) section, and then a mezzo-forte (*mf*) section. The Piano part also begins at measure 51 with a grand staff (treble and bass clefs) and a key signature of one sharp. It includes a fortissimo (*ff*) section with a triplet eighth note, followed by a piano (*p*) section with sustained chords, and then a section with a triplet eighth note. The score is written in a standard musical notation style with various dynamics and articulations.

54

Vln. II

Pno.

54

8va

## SONETI DE LA ROSADA

56

Vla.

Pno.

*p*

56

58

Vla.

Pno.

*8va*

58

# SONETI DE LA ROSADA

60

Vla.

*pp* crei- xent-

Pno.

*pp* crei - - xent-

62

Vla.

*f*

Pno.

*f*

\*  $\Phi$

## SONETI DE LA ROSADA

The image shows a musical score for Violoncello (Vla.) and Piano (Pno.). The Violoncello part is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins at measure 64 with a *pp* dynamic. The melody features a series of eighth notes with slurs and fingerings (1, 2, 3). The Piano part is in treble and bass clefs with the same key signature. It also begins at measure 64 with a *pp* dynamic. The right hand plays a continuous eighth-note accompaniment with slurs and fingerings (3, 3, 3, 3). The left hand is mostly silent, with a few notes visible in the bass clef. The score includes lyrics: "crei" and "xent" under the Violoncello part, and "crei" and "xent" under the Piano right hand part. The Violoncello part ends with a double bar line and a repeat sign.

The image shows a musical score for Violin (Vla.) and Piano (Pno.). The Violin part is in treble clef with a key signature of one sharp (F#). It begins at measure 66 with a triplet of eighth notes, followed by a slur over two more triplets of eighth notes, and then a final triplet of eighth notes. The Piano part is in grand staff (treble and bass clefs) with the same key signature. It begins at measure 66 with a triplet of eighth notes in the right hand, followed by three more triplets of eighth notes. The bass line is mostly rests, with a few eighth notes and a final chord marked with an asterisk. The score ends with a double bar line and repeat signs.



## SONETI DE LA ROSADA

[illegible]

70

Vla.

*mf*

70

Pno.

*marcat*

*poquissim retingut*

*disminuunt*

# SONETI DE LA ROSADA

72 **A temps**

Vla. *p*

Pno. *p*

75

Vla.

Pno.

*mf*

*And.*

Detailed description of the musical score: The score is for a piece titled 'SONETI DE LA ROSADA'. It consists of two systems of music, each for Violoncello (Vla.) and Piano (Pno.). The first system starts at measure 72, which is marked 'A temps'. The key signature has one sharp (F#). The Violoncello part features a series of triplets and slurs, with a dynamic marking of *p* (piano). The Piano part also features triplets and slurs, with a dynamic marking of *p*. The second system starts at measure 75. The Violoncello part continues with triplets and slurs, with a dynamic marking of *mf* (mezzo-forte). The Piano part features a triplet and slurs, with a dynamic marking of *mf*. The piece concludes with a 'And.' marking and a double bar line.

## SONETI DE LA ROSADA

[illegible]

# SONETI DE LA ROSADA

84

Vla.

*p*

84

Pno.

*fp*

88

Vla.

3 3 3 3

88

Pno.

The image displays a musical score for two instruments: Viola (Vla.) and Piano (Pno.). The score is divided into two systems, each starting at measure 84 and 88 respectively. The key signature is one sharp (F#). The Viola part in the first system begins with a rest, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes marked with a '4' and a 'V' (accrescendo) above it. The piano part in the first system features a forte-piano (*fp*) dynamic, with the right hand playing chords and the left hand playing a continuous eighth-note pattern. The second system, starting at measure 88, shows the Viola playing a triplet of eighth notes, followed by a series of eighth and sixteenth notes. The piano part continues with similar chordal and eighth-note patterns.

## SONETI DE LA ROSADA

91

Vla.

91

Pno.

*sempre p*

94

Vla.

94

Pno.

This image shows a musical score for Violoncello (Vla.) and Piano (Pno.) from measures 91 to 94. The key signature is one sharp (F#). The Violoncello part (measures 91-94) features a melodic line with various articulations, including accents, slurs, and a triplet of eighth notes in measure 94. The Piano part (measures 91-94) consists of a steady eighth-note accompaniment in the left hand and chords in the right hand. The dynamic marking *sempre p* (piano) is indicated for the Piano part.

## SONETI DE LA ROSADA

97

Vla.

Pno.

*creixent*

100

Vla.

Pno.

*f*

The image displays a musical score for the Sonata No. 1, Op. 10, No. 1 by Frédéric Chopin. The score is written for Violoncello (Vla.) and Piano (Pno.). The key signature is G major (one sharp) and the time signature is 3/4. The first system (measures 97-99) shows the Viola playing a whole note G4, while the Piano plays a descending eighth-note scale in the left hand and a series of chords in the right hand. The second system (measures 100-102) shows the Viola playing a triplet of eighth notes (G4, A4, B4) and the Piano playing a triplet of eighth notes in the left hand and a triplet of eighth notes in the right hand. The dynamic marking 'f' (forte) is present in the second system.

## SONETI DE LA ROSADA

103

Vla.

Pno.

This system contains measures 103 and 104. The Viola (Vla.) part is in the bass clef with a key signature of one sharp (F#). Measure 103 begins with a V-shaped breath mark above a half note F#4. Measure 104 contains a series of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B3

## SONETI DE LA ROSADA

[illegible]



## SONETI DE LA ROSADA

113

Vla.

Pno.

116

Vla.

Pno.

*p*

The musical score is for a piece titled "SONETI DE LA ROSADA". It is written for Viola (Vla.) and Piano (Pno.). The score is divided into two systems. The first system begins at measure 113. The Viola part consists of a continuous eighth-note triplet pattern with slurs. The Piano part features a complex accompaniment with triplets and slurs in both hands. The second system begins at measure 116. The Viola part continues with the same eighth-note triplet pattern. The Piano part features a complex accompaniment with triplets and slurs in both hands. A piano dynamic marking *p* is present at the beginning of the second system.

# SONETI DE LA ROSADA

119

Vla.

119

Pno.

121

Vla.

121

Pno.

The musical score is for a piece titled "SONETI DE LA ROSADA". It consists of two systems of music, each for a Viola (Vla.) and a Piano (Pno.).

**First System (Measures 119-120):**

- Measures 119-120:** The Viola part features a series of eighth-note triplets, each marked with a "3" and a slur. A crescendo hairpin is placed above the first triplet. The Piano part has a treble and bass staff. The treble staff has chords with eighth-note triplets (marked "3") and slurs. The bass staff has a melodic line with eighth-note triplets (marked "3") and slurs. A crescendo hairpin is placed below the first triplet in the bass staff.

**Second System (Measures 121-122):**

- Measures 121-122:** The Viola part continues with eighth-note triplets (marked "3") and slurs. A crescendo hairpin is placed above the first triplet. The Piano part continues with chords and triplets in the treble staff, and a melodic line with triplets in the bass staff. A crescendo hairpin is placed below the first triplet in the bass staff.

## SONETI DE LA ROSADA

123

Vla.

Pno.

126

Vla.

Pno.

8va<sub>1</sub>

8va

Red.

\*

The musical score is for a piece titled "SONETI DE LA ROSADA". It consists of two systems of music. The first system, measures 123-125, features a Viola (Vla.) part in the upper staff and a Piano (Pno.) part in the lower staff. The Viola part begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with several triplets and a high octave line marked "8va<sub>1</sub>". The Piano part also begins with a treble clef and a key signature of one sharp. It features a bass line with triplets and a high octave line marked "8va". The second system, measures 126-129, continues the Viola's melodic line and the Piano's accompaniment. The Viola part ends with a double bar line. The Piano part also ends with a double bar line. The score includes various musical notations such as treble and bass clefs, key signatures, and dynamic markings like "Red." and an asterisk.



# AVE MARIA

5

Vla.

Pno.

10

Vla.

Pno.

The musical score for 'AVE MARIA' spans measures 5 to 10. The Violoncello (Vla.) part is in the upper staff, and the Piano (Pno.) part is in the lower staff. The key signature is D major (two sharps). Measures 5-9 show the Vla. part with rests and the Pno. part with a complex texture of chords and moving lines. Measure 10 shows the Pno. part with a final cadence. The key signature is D major (two sharps).

# AVE MARIA

15

Vla.

*p*

15

Pno.

*p*

18

Vla.

18

Pno.

*p*

# AVE MARIA

21

Vla.

*mf* *mf*

Pno.

24

Vla.

*p* *p* *pp*

Pno.

*pp* *pp*

# AVE MARIA

27

Vla.

Pno.

*p*

*mf*

*dism*

30

Vla.

Pno.

*tendrement cantat*

*a temps.*

*m.e.*

*m.e.*

*un poc retingut*

*pp*



# AVE MARIA

33

Vla.

Pno.

This system contains measures 33, 34, and 35. The Viola (Vla.) part is in the upper staff, starting with a half note G4, followed by a half note A4, and then a half note G4. A slur covers measures 33 and 34, and another slur covers measure 35. A '-2' is written above the first note of measure 34. The Piano (Pno.) part consists of two staves. The right hand (RH) plays a continuous eighth-note pattern: G4-A4-B4-A4-G4-F#4-E4-D4-C4-B2-A2-G2. The left hand (LH) plays a continuous eighth-note pattern: G2-F#2-E2-D2-C2-B1-A1-G1. Both hands have slurs over measures 33 and 34, and another slur over measure 35.

36

Vla.

Pno.

This system contains measures 36, 37, and 38. The Viola (Vla.) part is in the upper staff, starting with a half note G4, followed by a half note A4, and then a half note G4. A slur covers measures 36 and 37, and another slur covers measure 38. A 'V' is written above the first note of measure 37. The Piano (Pno.) part consists of two staves. The right hand (RH) plays a continuous eighth-note pattern: G4-A4-B4-A4-G4-F#4-E4-D4-C4-B2-A2-G2. The left hand (LH) plays a continuous eighth-note pattern: G2-F#2-E2-D2-C2-B1-A1-G1. Both hands have slurs over measures 36 and 37, and another slur over measure 38.

# AVE MARIA

39

Vla.

Pno.

*p*

*mf*

42

Vla.

Pno.

# AVE MARIA

*animant i creixent mica en mica*

45

Vla.

Pno.

*mf* animant i creixent

48

Vla.

Pno.

(3)

AVE MARIA

The image displays a musical score for Violoncello (Vla.) and Piano (Pno.) across measures 51 to 54. The Violoncello part is written in a single staff with a C-clef and a key signature of one flat. The Piano part is written in grand staff notation (treble and bass staves). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p' (piano) and 'V' (forte). The measures are numbered 51, 52, 53, and 54 at the beginning of each system.

# AVE MARIA

*animant encara*  
(3)

57

Vla.

-1

-3

*f*

Pno.

57

*f*

*animant encara*

60

Vla.

-2

*f*

*amb molta efusió*

8<sup>va</sup>

Pno.

60

# AVE MARIA

62

Vla.

Pno.

64

Vla.

Pno.

This musical score is for the Ave Maria, measures 62 through 64. It is written for Viola (Vla.) and Piano (Pno.). The key signature is one sharp (F#), and the time signature is 4/4. Measure 62: The Viola part begins with a half note F#4, followed by a half note G4, and then a triplet of eighth notes (A4, B4, C5). The Piano part features a complex texture with multiple chords and moving lines in both staves. Measure 63: The Viola part continues with a half note D5, followed by a half note E5, and then a half note F#5. The Piano part maintains its complex texture. Measure 64: The Viola part begins with a half note G5, followed by a half note A5, and then a half note B5. The Piano part concludes with a final chord and a melodic line in the right hand.

# AVE MARIA

66

Vla.

Pno.

8<sup>va</sup>

68

Vla.

Pno.

*ff*

*ff*

This musical score is for the Ave Maria, measures 66 through 68. It is written for Viola (Vla.) and Piano (Pno.). The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. Measure 66: The Viola part begins with a treble clef and a key signature of three sharps. It features a melodic line with a slur over the first two notes, a triplet of eighth notes marked with a '-3', and another slur. The Piano part is in grand staff (treble and bass clefs). The right hand has a treble clef and three sharps, with a '8va' marking and a dashed line indicating an octave shift. It contains chords with accents and a melodic line. The left hand has a treble clef and three sharps, with a long slur over the first two measures. Measure 67: The Viola part continues with a slur and a triplet marked with a '-3'. The Piano part continues with similar textures. Measure 68: The Viola part begins with a slur and a triplet marked with a '-3', followed by a whole note. The Piano part continues with similar textures. The dynamic *ff* (fortissimo) is indicated at the start of measure 68 for both parts.

# AVE MARIA

70

Vla.

*f* *retenint*

Pno.

*mf* *dism*

73

Vla.

*mf* *p*

Pno.

*p* *retenint mes*



# AVE MARIA

## Temps primer

76

Vla.

Pno.

*pp*

79

Vla.

Pno.

*p*

-3

-1

The musical score for 'Ave Maria' in 'Temps primer' shows measures 76 through 79. The Violoncello (Vla.) part begins in measure 76 with a half note G2, followed by a half note F#2, and then a half note E2. In measure 77, it plays a half note D#2, followed by a half note C#2, and then a half note B1. In measure 78, it plays a half note A1, followed by a half note G#1, and then a half note F#1. In measure 79, it plays a half note E1, followed by a half note D#1, and then a half note C#1. The Piano (Pno.) part begins in measure 76 with a half note G2, followed by a half note F#2, and then a half note E2. In measure 77, it plays a half note D#2, followed by a half note C#2, and then a half note B1. In measure 78, it plays a half note A1, followed by a half note G#1, and then a half note F#1. In measure 79, it plays a half note E1, followed by a half note D#1, and then a half note C#1. The Violoncello part has a triplet of eighth notes in measure 79, marked with a '3' and a slur. The Piano part has a triplet of eighth notes in measure 79, marked with a '3' and a slur. The dynamics are 'pp' (pianissimo) and 'p' (piano). The key signature is three sharps (F#, C#, G#). The tempo is 'Temps primer'.

# AVE MARIA

83

Vla.

Pno.

86

Vla.

Pno.

*mf*

*mf*

*mf*

The musical score is for the Ave Maria, measures 83-86. The score is written for Violoncello (Vla.) and Piano (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measures 83-85 show a complex passage for the cello with triplets and slurs, and the piano accompaniment with chords and a moving bass line. Measure 86 shows a continuation of the piano accompaniment with a mezzo-forte (mf) dynamic marking.

# AVE MARIA

89

Vla.

Pno.

92

Vla.

Pno.

# AVE MARIA

95

Vla.

*pp*

95

Pno.

*pp*

*ppp*

8ª baixa

Les he vistes passar com voleiada  
de cantaires ocells quan trenca el dia,  
i del tendre llampec de sa alegria  
ne tinc l'ànima alegre i encisada.

Al cap i al pit, roselles; la faldada  
entre herbatges i flors se'ls sobreixia,  
i en cara i ulls i en tot lo seu llua  
del jovent la ditzosa flamerada.

Passaren tot cantant!...La tarda queia...  
i esfumant-se allà lluny encara les veia,  
lleugeres, juvenils, encisadores...

com si am llum de capvespre cisellades  
sobre marbre boirós, les birbadores  
fossin el fris d'algun palau de fades.  
--Magí Morera i Galicia (1853-1927)

## LES BIRBADORES

Viu ♩. = 72

Viola

Piano

*pp*

*f*

The musical score is for the piece 'LES BIRBADORES'. It is written for Viola and Piano. The time signature is 3/8, and the key signature has one sharp (F#). The tempo is marked 'Viu' with a quarter note equal to 72 beats per minute. The Viola part begins with a whole rest for two measures, then enters in the third measure with a melodic line marked 'f'. The Piano part consists of two staves. Both staves begin with a whole rest for two measures, then enter in the third measure with a rhythmic accompaniment marked 'pp'. The piano part continues with a consistent rhythmic pattern throughout the piece.

## LES BIRBADORES

Vla. <sup>5</sup> *V*

Pno. <sup>5</sup> *f* *Leo.* \*

Vla. <sup>11</sup>

Pno. <sup>11</sup>

## LES BIRBADORES

17

Vla.

Pno.

23

Vla.

Pno.

*mf*

*Ped.*

*\**

The image displays a musical score for the piece 'LES BIRBADORES'. It consists of two systems of staves. The first system includes a Violin (Vla.) staff and a Piano (Pno.) grand staff. The Violin staff begins at measure 17 with a series of sixteenth-note runs, some marked with accents and slurs. The Piano grand staff features block chords and moving lines in both hands. The second system starts at measure 23. The Violin staff continues with similar sixteenth-note patterns, with some measures marked with a dashed line and a slur. The Piano grand staff continues with chords and moving lines. Dynamic markings include *mf* (mezzo-forte) and *Ped.* (pedal). A small asterisk *\** is placed at the end of the first system.

## LES BIRBADORES

29

Vla.

Pno.

*mf*

35

Vla.

Pno.

*p*

*p* *dolç*



## LES BIRBADORES

41 *més piano*

Vla.

Pno.

*més piano*

47 *mf* *p* *ff* *creix molt*

Vla.

Pno.

*mf* *p* *creix molt*

## LES BIRBADORES

52

Vla.

Pno.

*f*

57

Vla.

Pno.

*ff*

## LES BIRBADORES

62

Vla.

*mf*

62

Pno.

*p*

*p*

67

Vla.

67

Pno.

## LES BIRBADORES

72

Vla.

Pno.

77

Vla.

Pno.

## LES BIRBADORES

82

Vla.

*mf*

82

Pno.

*f*

*p*

87

Vla.

*p*

87

Pno.

The musical score for 'LES BIRBADORES' consists of two systems. The first system begins at measure 82. The Viola (Vla.) part is in the treble clef with a key signature of one sharp (F#). It features a melodic line with a long note in measure 82, followed by a series of eighth notes in measure 83, and then a series of quarter notes in measure 84. The dynamics are marked *mf*. The Piano (Pno.) part is in the grand staff (treble and bass clefs). It features a complex rhythmic pattern in measure 82, followed by a series of eighth notes in measure 83, and then a series of quarter notes in measure 84. The dynamics are marked *f* and *p*. The second system begins at measure 87. The Viola part continues with a series of quarter notes in measure 87, followed by a series of quarter notes in measure 88, and then a series of quarter notes in measure 89. The dynamics are marked *p*. The Piano part continues with a series of eighth notes in measure 87, followed by a series of eighth notes in measure 88, and then a series of quarter notes in measure 89. The dynamics are marked *p*.

## LES BIRBADORES

Violin (Vla.) and Piano (Pno.) score, measures 92-97. The key signature is one sharp (F#). The Violin part begins with a forte (*f*) dynamic and a melodic line marked *joiosament*. The Piano part provides harmonic support with chords and moving lines in both hands, also marked *f*.

Violin (Vla.) and Piano (Pno.) score, measures 98-103. The Violin part features a melodic line with various ornaments and slurs. The Piano part provides harmonic support with chords and moving lines in both hands.

## LES BIRBADORES

Vla. <sup>104</sup>

Pno. <sup>104</sup>

*p*

Vla. <sup>110</sup>

Pno. <sup>110</sup>

## LES BIRBADORES

Vla. *115*

*p*

Pno. *115*

*p*

Vla. *121*

*f*

Pno. *121*

*f*



## LES BIRBADORES

Vla. <sup>126</sup>

Pno. <sup>126</sup>

*ff*

Measures 126-130. The Violin (Vla.) part starts with a melodic line in treble clef, marked with a 126. The Piano (Pno.) part is in grand staff, with the right hand playing chords and the left hand playing a continuous eighth-note pattern. A forte (*ff*) dynamic is indicated at the start of measure 129.

Vla. <sup>131</sup>

Pno. <sup>131</sup>

*mf*

*p*

Measures 131-135. The Violin (Vla.) part starts with a melodic line in treble clef, marked with a 131. The Piano (Pno.) part is in grand staff, with the right hand playing chords and the left hand playing a continuous eighth-note pattern. A mezzo-forte (*mf*) dynamic is indicated at the start of measure 131, and a piano (*p*) dynamic is indicated at the start of measure 132.

## LES BIRBADORES

Vla. 136

Pno. 136

*f*

Vla. 141

Pno. 141

*f*

*mf*

## LES BIRBADORES

146

Vla.

Pno.

*mf*

*f*

*p*

151

Vla.

Pno.

## LES BIRBADORES

Vla. *156*

Pno. *156*

*p*

Vla. *162*

Pno. *162*

*mf*

## LES BIRBADORES

168

Vla.

Pno.

*p*

174

Vla.

Pno.

*pp*

*p*

*m.e.*

# LES BIRBADORES

180

Vla.

*m.e.*

Pno.

*ppp*

185

Vla.

*f* *ff*

Pno.

*f* *ff*

Fes, Maig (que potser jo no gosaria  
d'anar-li en seguiment pel corriol),  
que per grat de l'atzar la trobi un dia  
tot arran de mon cor que vol i dol,

que hi hagi molts d'ocells damunt la via  
(tots cantadissos, amagats del sol)  
que ofeguïn mon batec, i a ma agonia  
ofreni un glop de pau al fontinyol,

que, sense veure'm ella ni escapar-se,  
jo em trobi als dits sa cabellera esparsa,  
a frec del meu el llavi seu rogenic,

i que ella estigui amb les parpelles closes  
i, encara, dins l'encanyissat de roses.  
(Tot perquè jo no sigui temorenc.)  
--Josep Carner (1884-1970)

## ORACIÓ AL MAIG

**Moderat expressiu; amb senzillesa** ♩ = 60

Viola

Piano

## ORACIÓ AL MAIG

Vla. 5

Pno. 5

*sf* *mf* *sf* *sf* *p*

Vla. 10

Pno. 10

*f* *p i creixent* *f* *poc creixent* *p*



## ORACIÓ AL MAIG

Vla. <sup>14</sup>

Pno. <sup>14</sup>

*f*

*mf*

Vla. <sup>19</sup>

Pno. <sup>19</sup>

*a temps*

*poquíssim retingut*

*p*

*p*

# ORACIÓ AL MAIG

23

Vla.

Pno.

27

Vla.

Pno.

*p* *Red.* \*

## ORACIÓ AL MAIG

31

Vla.

Pno.

*p*

Leo. \*

Leo. \*

Leo. \*

Leo. \*

35

Vla.

Pno.

*creixent*

Leo. \*

Leo. \*

Leo. \*

Leo. \*

Leo. \*

Leo. \*

Leo. \*

Leo. \*

## ORACIÓ AL MAIG

39

Vla.

Pno.

*mf*

*f*

*p*

*Red.*

*\**

*\**

43

Vla.

Pno.

*segueix mf*

*mf*

# ORACIÓ AL MAIG

47

Vla.

Pno.

51

Vla.

Pno.

*quasi recitatiui; un poc fantasiós*

*f*

# ORACIÓ AL MAIG

56

Vla.

*p* *f* *sfz*

56

Pno.

*a temps* *p* *f*

61

Vla.

*planyívol* *sf*

61

Pno.

*a temps un xic calmat* *pp* *Leg.*

## ORACIÓ AL MAIG

67

Vla.

Pno.

*sf*

*calmat*

*més viu*

*f*

*pp*

*Red.*

72

Vla.

Pno.

*mf*

*calmat*

*p*

*f*

*mf*

# ORACIÓ AL MAIG

75

Vla. *creix* ----- *ten*

*f* *f*

Pno. *a* ----- *fre* ----- *tant* *f* *ten*

*p* *afretant* ----- *f*

*creix* -----

**Temps just**

78

Vla.

Pno. *f*

*Red.* \* *Red.* \* *Red.* \*



# ORACIÓ AL MAIG

82

Vla.

Pno.

*f*

*Leo.* \*

*Leo.* \*

*Leo.* \*

*Leo.* \*

*Leo.* \*

*Leo.* \*

86

Vla.

Pno.

*mf*

*f*

*Leo.* \*

*Leo.* \*

*Leo.* \*

*Leo.* \*

*Leo.* \*

*Leo.* \*

## ORACIÓ AL MAIG

90

Vla.

Pno.

*p*

*mf*

94

Vla.

Pno.

The musical score is for a piece titled "ORACIÓ AL MAIG". It features two staves: Viola (Vla.) and Piano (Pno.). The score is divided into two systems. The first system starts at measure 90 and the second at measure 94. The Viola part is in bass clef, and the Piano part is in grand staff (treble and bass clefs). The key signature has one flat (B-flat). Dynamics include piano (p) and mezzo-forte (mf). The score includes various musical notations such as slurs, ties, and trills.

## ORACIÓ AL MAIG

97

Vla.

Pno.

*p*

100

Vla.

Pno.

*p*

# ORACIÓ AL MAIG

104

Vla.

Pno.

*f* *sf* *mf*

*un xic calmat*

*p*

*f*

*p*

*2* *2*

110

Vla.

Pno.

*a temps*

*p*

*a temps*

*p*

*8va-1*

*Red.*

Dia fervent d'agost era aquell dia...,  
sota la volta de l'atzur serena,  
com una copa d'or d'hidromel plena  
la vall de Lys de llum se sobreixia.

Flama dels camps, la palla refulgia  
com l'escuma del mar damunt l'arena  
i l'eral ple de fruits de tota mena  
tota sa glòria al vent serè expandia.

## DELS QUATRE VENTS

Ella'm mostrava les triomfals moneres  
de la flor del forment, como nova Ceres  
sorgida allí per art de meravella,

i allà d'enllà cantaven les cigales,  
passaven dos coloms de blanques ales  
i sonaven remors d'ègloga vella.

--Mossèn Anton Navarro  
(1867-1936)

**Molt Lent** ♩ = 63

*3<sup>a</sup> corda fins a la fi*

*1 amb molta amplitud i sempre **f***

*sempre **f***

# DEL QUATRE VENTS

Vla. <sup>4</sup> <sup>V</sup> <sup>V</sup> <sub>1</sub>

Pno.

Vla. <sup>9</sup> <sup>3</sup> <sup>2</sup> <sup>V</sup> <sup>3</sup> <sup>2</sup> <sup>2</sup> <sup>3</sup>

Pno.

# DEL QUATRE VENTS

The musical score for measures 13-17 is as follows:

- Measure 13:** Violin (Vla.) plays a sixteenth-note scale starting on G4. Piano (Pno.) provides harmonic support with chords in both staves.
- Measure 14:** Similar to measure 13, with the Violin continuing the scale and the Piano providing accompaniment.
- Measure 15:** The Violin part features a triplet of sixteenth notes. The Piano accompaniment continues.
- Measure 16:** The Violin part features a triplet of sixteenth notes. The Piano accompaniment continues.
- Measure 17:** The Violin part features a triplet of sixteenth notes. The Piano accompaniment continues.

# DEL QUATRE VENTS

19

Vla.

*mf* *creixent* *f*

4 3 4 3 4 3

19

Pno.

*creixent*

musical score for 'DEL QUATRE VENTS' featuring Violoncello (Vla.) and Piano (Pno.). The score starts at measure 19. The Violoncello part is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a mezzo-forte (mf) dynamic and a crescendo (creixent) marking, followed by a fortissimo (f) dynamic. The Piano part is in grand staff (treble and bass clefs) with the same key signature. It also begins with a mezzo-forte (mf) dynamic and a crescendo (creixent) marking. The Violoncello part features a series of eighth notes and quarter notes, with a final section containing triplets of eighth notes. The Piano part features a series of chords and single notes, with a final section containing a long, sustained note in the bass.



# DEL QUATRE VENTS

21

Vla.

3

3

*ff*

21

Pno.

*f*

*ff*

The image shows a musical score for a piece titled "DEL QUATRE VENTS". The score is for two instruments: Viola (Vla.) and Piano (Pno.). The key signature is G major (one sharp, F#) and the time signature is 4/4. The score begins at measure 21. The Viola part is written in treble clef and features a melody with triplets and a dynamic of *ff*. The Piano part is written in grand staff (treble and bass clefs) and features chords and a bass line with triplets and a dynamic of *ff*. The score ends with a double bar line.

Recó tranquil, recó guarnit de molsa,  
recó dels arbres vells, mig desmaiats,  
la font que hi veig té una naixença dolça,  
no té el dolor dels naixements forçats.

Brolla gentil i alegrement devalla;  
la filla de la neu mai defalleix;  
meitat cançó i altra meitat rialla  
és una vida en flor que resplandeix.

Jo quan baixo dels cims a l'hora santa,  
cerco el recó tranquil, la font que canta  
el misteri sagrat del fill del glaç

i veig d'un tros lluny que ja m'espera  
com una dona fresca i riallera  
portant el càntir ple sota del braç.  
--Joan Maria Guasch (1878-1961)

## LA FONT

**Assats animant** ♩. = 72

Viola

Piano

*p*

*pp*

# LA FONT

Vla. <sup>4</sup> *poc creixent* *p*

Pno.

Vla. <sup>7</sup> *poc creixent* *-1* *-2*

Pno.

# LA FONT

Vla. <sup>10</sup> <sup>-1</sup> *p* <sup>V</sup> <sup>-2</sup>

Pno. <sup>10</sup>

Vla. <sup>13</sup> <sup>V</sup> <sup>-1</sup> <sup>-1</sup>

Pno. <sup>13</sup>

# LA FONT

16

Vla.

Pno.

19

Vla.

Pno.

*p*

*un xic enfora*

*p*

# LA FONT

Vla. 22

Pno. 22

22

22

Vla. 25

Pno. 25

25

25

creix

creix

LA FONT

Vla. 28

Pno. 28

*f* *p*

Detailed description: This system contains measures 28, 29, and 30. The Violoncello (Vla.) part is in treble clef with a key signature of two flats. Measure 28 has a triplet of eighth notes (marked -3) and a single eighth note (marked -1), both with accents. Measure 29 has a series of eighth notes with a slur and a dynamic marking of *f*. Measure 30 has a series of eighth notes with a slur and a dynamic marking of *p*. The Piano (Pno.) part is in grand staff. Measure 28 has a bass line with chords and a dynamic marking of *f*. Measure 29 has a bass line with chords and a dynamic marking of *p*. Measure 30 has a bass line with chords and a dynamic marking of *p*.

Vla. 31

Pno. 31

*f*

*creix molt*

Detailed description: This system contains measures 31, 32, 33, and 34. The Violoncello (Vla.) part is in bass clef with a key signature of two flats. Measure 31 has a single note. Measures 32, 33, and 34 are mostly silent. The Piano (Pno.) part is in grand staff. Measure 31 has a complex melodic line with slurs. Measure 32 has a complex melodic line with slurs. Measure 33 has a complex melodic line with slurs. Measure 34 has a complex melodic line with slurs and a dynamic marking of *f*. The text *creix molt* is written below the Piano part in measure 31.

LA FONT

34

Vla.

Pno.

*p*

*pp*

37

Vla.

Pno.

*mf* *pp*



# LA FONT

40

Vla.

Pno.

*mf* *pp*

43

Vla.

Pno.

LA FONT

46

Vla.

Pno.

*creixent*

*pp*

49

Vla.

Pno.

*f*

LA FONT

52

Vla.

*mf* *p*

Pno.

*mf* *p* *sf*

53

54

55

Vla.

*p* *p*

Pno.

*p* *sf* *p*

56

57

LA FONT

58

Vla.

Pno.

58

61

Vla.

Pno.

61

*f* *mf* *p*

*f* *mf*

LA FONT

64

Vla.

Pno.

*f* *disminuunt*

*sf* *f*

67

Vla.

Pno.

*mf* *p* *pp*

*sense retenir*

# LA FONT

Vla. 71 *poc creixent* *p*

Pno. 71

Vla. 74 *poc creixent* *p*

Pno. 74

# LA FONT

78

Vla.

Pno.

-2

-1

V

81

Vla.

Pno.

-1

-1

-1

V

# LA FONT

Vla. 84

Pno. 84

*p*

84

84

*p*

Vla. 87

Pno. 87

87

87



# LA FONT

90

Vla.

*mf*

Pno.

93

Vla.

*creixent*

Pno.

*creixent*

LA FONT

96

Vla.

*f*

*p*

Pno.

*f*

99

Vla.

99 *creixent molt*

Pno.

*pp*

*f*

LA FONT

102

Vla.

Pno.

*p*

*pp*

105

Vla.

Pno.

*mf*

*pp*

8<sup>va</sup>-----

# LA FONT

108

Vla.

Pno.

*mf* *pp*

111

Vla.

Pno.

*mf*

# LA FONT

114

Vla.

Pno.

*pp*

*creixent*

117

Vla.

Pno.

*f*

LA FONT

Vla. <sup>120</sup>

Pno. <sup>120</sup>

*mf* *p* *sf*

Vla. <sup>123</sup>

Pno. <sup>123</sup>

*p* *sf* *p*

# LA FONT

126

Vla.

Pno.

*p*

*sf*

129

Vla.

Pno.

*p*

# LA FONT

132

Vla.

Pno.

*f*

*mf*

135

Vla.

Pno.

*p*

*f*

*disminuint*

8va-



# LA FONT

138

Vla.

*mp*

Pno.

*pp*

142

Vla.

*p*

pizz.

Pno.

*ppp*

*p*

*p*

8<sup>va</sup>

## CHAPTER VIII

### CONCLUSIONS

James Michener, the North American writer famous for his travel books, emphasized the taste and capacity for music of the Catalan people in his 818-page volume *Iberia*. Although the book was not intended to be a scholarly document, Catalunya and its particular culture were for many years known to many readers of English principally through Michener's descriptions. He did not write in error concerning that country's musical capacities, for the mere evocation of names such as Isaac Albéniz, Enric Granados, Pau Casals, Alícia de la Rocha, or Victòria dels Àngels demonstrates the level achieved by several Catalan personalities on the international stage and on the printed musical page. Yet the Catalan artistic patrimony is usually eclipsed by its obligatory inclusion within the Spanish state, much as the cultures of Languedoc and Occitania have long been absorbed by the identity of the French state. Victòria dels Àngels, a.k.a. Victoria de los Ángeles, exemplifies the case. She has always been identified as a Spanish soprano, representing Spanish culture and speaking Castilian Spanish. While not untrue, the assumption that she was Spanish is merely a half truth. Madame dels Àngels admitted that although she recognized her Spanishness proudly she

first and foremost considered herself Catalan, speaking and writing it as her preferred language.<sup>120</sup>

The memory of Victòria dels Àngels directly evokes the personality of another grand figure in Catalan music, one to whom she always referred with the greatest devotion. On numerous occasions, the soprano declared she “could never sing a single song by Eduard Toldrà without feeling uncontrollable emotion,”<sup>121</sup> without a doubt the same excitement and surprise many musicians today still experience when they hear, sing, or play the works of Maestro Toldrà. For the Catalan people, and for those who have lived in Catalunya, Toldrà is not an unknown name, but his legacy as violinist, composer, conductor, and educator hardly receives the attention it merits. Fourteen years ago several tributes were held in homage of the centenary of Toldrà’s birth, but we are still lacking a greater diffusion of his music and the re-editing of several of his compositions, some of which have long been out of print and are difficult to find at the time of this writing. Toldrà best represents the peculiar spirit of the time of his formation, at once Catalan and universal, in his homeland. It is with great respect I approach the writing of this document, for its importance largely lies in paying homage to Toldrà’s musicianship as well as honoring the clear pleasure he took in his culture and his

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<sup>120</sup> Jaume Comellas, “Victòria parla del Liceu,” *La Vanguardia* (Barcelona), 15 abril 2005. (Reprinted in Jaumes Comellas, *De viva veu*. Barcelona: Edicions 62, 2002). Victòria dels Àngels is remembered for the wide cultural and linguistic range of her song repertoire, including the standard repertoire of Italian, German, and French music; and also delving deeply into the folk and classical repertoires of what is now considered “regional” and “patois” in Spain and France. Her recent death (16 January 2005) caused a flurry of articles in the Barcelona press reminding the public of her self-proclaimed Catalan identity.

<sup>121</sup> Narcís-Jordi Aragó, “Dels Àngels,” *El Punt*, 31 gener 2005.

language. Therefore, in this document enormous importance has been placed on the corrected text of the Catalan sonnets, and care has been taken to explain the linguistic history that led to Toldrà and his times.

The question of language and culture is of primary import in Catalunya and the wider region to the west and north, comprised of the ancient territories of Andorra, Val d'Aran, the Basque Land, Galicia, Occitania, Languedoc, and Provence, and has been so during more than a millennia. The liberty and ability of a people to express itself openly and abundantly through the traditional vehicles of its own vernaculars of language, music, dance, and plastic arts—in short, through the creation of symbols that draw upon the fusion of speech and art<sup>122</sup>—is the defining element of a culture. If those linguistic roots of identity are deprived (and this usually through political means), then the art of a culture withers, and along with it, the perception of self and of community.

Toldrà not only wrote music of first-rate lyrical and expressive quality, but through the examination of his creative life we discover a case of the partial loss of cultural identity and also a loss of creative output due to the linguistic and cultural repression following the Spanish Civil War and the accompanying quest to rebuild that splintered sense of community. The work *Sis Sonets* is a collection of six salon pieces based upon Catalan poetic texts, and demonstrate fully the author's fine violin technique (which I have expanded slightly further in the transcription for the viola to offer higher-

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<sup>122</sup> David Best mirrors the same sentiment in his book, written principally for arts educators, on Wittgensteinian aesthetics, *Feeling and Reason in the Arts*, (London: George Allen and Unwin, 1985). On page 104, Best affirms that "language and the arts create man," and further, page, 81, that "individual creativity depends upon the existence and grasp of a social practice."

range challenges for the instrument) as well as his taste for song form, simplicity of melodic line, and imaginative harmonic structure supporting facile melody. This work demonstrates also, as is the case in most of Toldrà's output, the importance the composer placed on his culture and language. The majority of Toldrà's compositional output was song literature, and so obviously is organized around text. The majority of the text-driven music was set in Catalan (until the years following the Spanish Civil War when he wrote a few song sets in other languages, a time during which Toldrà seemed to lose his zest for composition, described by his daughter Narcisa as her father's expression of enormous deception that such a calamitous event as the war could have happened). However, it is not the song literature or the theatrical works that are explored here, but rather a set of instrumental pieces that are also text-driven. Toldrà did not hesitate to include Catalan poetry within the *Sis Sonets*, much in the same way he approached the writing of his better-known string quartet, titled *Vistes al Mar*, inspired by the poetry of Maragall and also with the inclusion the text in the score. Still, the poetic texts do not determine the structure of the musical composition, but instead serve as inspiration for the creative work of composition.

Toldrà's compositional style also shows clear evidence of influence from the French composers of the early twentieth century, with the constant incorporation of extended harmonies and unstable harmonic bases in much of his music, as well as his tacet and subdued identification with the broader European movement of Nationalism. His conspicuous use of simple, lyrical melodies based upon pentatonicism follows the folk-music interest of the majority of the Nationalist movements of the nineteenth

century, yet he adhered to the ideals of Catalan *Noucentisme*: simplicity and a return to a Mediterranean identity rather than imitation of Teutonic art. Even though Toldrà was an excellent violinist, his total output of instrumental music is quite small and includes only five chamber works, fourteen *sardanes* (the semi-traditional folk dance music of Catalunya) for piano, four symphonic works, two theatrical works with orchestral ensemble, and two concert works for *cobla* (a folk-dance band). The remainder of his instrumental compositions consists of thirty-three *sardanes* intended for interpretation either on the concert stage or for outdoor dance, evidence of Toldrà's dedication to the traditional idiom of his culture.

Further proof of his cultural fidelity is the fairly large output of songs (thirty-three), song cycles (three), and settings of folk songs (five sets), the great majority of whose texts are in Catalan and treat popular and traditional themes. The *Sis Sonets*, written in 1922, are purely instrumental music, but they are accompanied by Catalan poetic texts, sometimes recited at concerts in which the music is programmed. This set of scores, whose first edition (1929) has long been out of print and is practically unknown, was printed in its well-known 1953 edition in two-volumes, and is most definitely at the head of Spain's best-known string compositions. It represents a charming marriage of text and abstract instrumental music. The music offers much information about Toldrà's generally uncomplicated style of composition and personal aesthetic, while the texts reveal his values of beauty and cultural pride, a synthesis that, for Toldrà, could only be expressed in terms of his own linguistic culture.

The objective of this document has been threefold. First, it has discussed the political and cultural ambience of Catalunya in pre-Civil War Spain as a reference to the world by which Toldrà was formed. Second, it provides a background for the world in which Eduard Toldrà lived and which is reflected through his creative output. And finally, it has explored his development, in the middle of which the *Sis Sonets* and most of his better-known compositions are chronologically situated, and in which Toldrà clearly represents a new confidence in the Catalan language. All his musical indications for nuance and tempo are given in his own language, and he rejects the style of both German Romanticism and French constructs of philosophy and abstraction in his music, choosing instead to compose a music that is clean, melodic, lyrical, and inventive, rather as if he were composing folk tunes. This Toldrà style is much in keeping with the greater cultural movement of *Noucentisme*, once again placing Toldrà within the framework of his Catalan culture.

Although the original 1929 edition of the *Sis Sonets* is long out of print and is largely unknown, the 1953 publication through which the work gained fame—whose printing plan is still used today—was produced in the midst of a Fascist regime unfriendly to Toldrà's language and culture. Even so, the work was allowed to appear. This document explains the reasons for that second edition, and as well rectifies the incorrect Catalan orthography present in that 1953 edition to suit the normalized Catalan in which the poetic works were originally meant to be published, reflected in the fact that only two true linguistic errors exist in the earlier 1929 edition.

The life of Eduard Toldrà lies squarely at the crossroads of grand political conflict and frenetic artistic invention both on the Iberian Peninsula and around the European continent. Toldrà emerged as an outstanding and creative voice for Catalan culture during the time the Spanish people largely rejected the monarchy and established the Second Republic, and he became an icon to both Catalan and Spanish musicians during the dictatorship which followed the 1936-39 Civil War. In 1939, Generalísimo Franco set up a military dictatorship, which would be destined to last almost forty years. This long period of severe cultural repression in Catalunya (and other regions of the Spanish state) caused many leading artistic and musical leaders—such as Robert Gerhard, Frederic Mompou, and the figurehead of Catalan musical activity, Pau Casals—to abandon their homeland, some forced to leave the country in order to avoid assassination while others fled in an act of auto exile. It is useful to understand the fusion of political and cultural activity that led to one of the twentieth century's bloodiest and most tragic of bellicose conflicts, and in which many artists and intellectuals were directly involved. One of those artists, Eduard Toldrà, chose to remain in Catalunya, within his culture and people, and also chose to play a part in redirecting the energy of Catalan music through founding the *Orquestra Municipal de Barcelona*. The city's premiere instrumental ensemble later became the *Orquestra Ciutat de Barcelona* and still later, in the second half of the 1990s, *Orquestra Ciutat de Barcelona i Nacional de Catalunya*, with its dual funding through the governmental institutions of both the city and the state, making it the recipient of a lion's share of the citizen's funding and the bulwark of the Catalan concert scene. Although Toldrà's decision to remain in his home after the Civil War ultimately



sacrificed the degree of international attention that his overseas and exiled countrymen gleaned during the post-war years, he created a lasting foundation of public symphonic interpretation. That decision allowed Toldrà to develop, while within the relative silence of the dictatorship that exported little artistic and cultural news outside its borders, the firm basis upon which present-day Catalan concertizing rests.

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## APPENDIX A.

### DISCOGRAPHY OF TOLDRÀ'S MUSICAL COMPOSITIONS

#### **Toldrà: Original Compositions**

##### **A l'ombra dell lledoner**

*(Version for voice and orchestra)*

Manuel Ausensi (baritone), Gran orquesta Sinfónica, dir. Eduard Toldrà  
"Canciones catalanas" LP Alhambra MC 25.023 – 1958

Josep Carreras (tenor), Orquesta Sinfónica del Gran Teatro del Liceo, dir. Joan Casas  
"Josep Carreras sings Catalan songs" CD SONY Classical SK 47177 – 1991

"An enchanted evening with José Carreras"  
CD SONY Classical SMK 53296 – 1995 (reed)

##### **Abril**

Carmen Bustamante (soprano), Manuel García Morante (piano)  
"Cançons d'Eduard Toldrà"  
CD Audio-Visuals de Sarrià 25.1516 – 1992

Ofelia Sala (soprano), Donald Sulzen (piano)  
"Cançons d'Eduard Toldrà"  
CD Audio-Visuals de Sarrià 25.1516 – 1992

##### **Anacreòntica**

*(Version for voice and orchestra)*

Victoria de los Ángeles (soprano), Orquesta Ciutat de Barcelona, dir. Antoni Ros Marbà  
"Recital Victoria de los Ángeles"  
LP Edigsa AHMC 10/14 – 1970

"The fabulous Victoria de los Ángeles"  
CD EMI Classics 5 65061 2 - 1993 (reed)



### **Aqueral•la del Montseny**

*(Version for voice and piano)*

Anna Ricci (mezzosoprano), Àngel Soler (piano)

“Eduard Toldrà, musica i poesia”

CD Edicions Albert Moraleda 0495-22 – 1995

### **As froliñas dos toxos**

Teresa Berganza (mezzosoprano), Félix Lavilla (piano)

“Recital de Teresa Berganza”

LP Columbia C 7561 – 1973

Manuel Cid (tenor), Félix Lavilla (piano)

“Compositores españoles del siglo XX: canciones de concierto”

LP Fundación Banco Exterior IB-33-148 – 1986

Carmen Bustamante (soprano), Manuel García Morante (piano)

“Cançons d’Eduard Toldrà”

CD Audio-Visuals de Sarrià 25.1516 – 1992

Victoria de los Ángeles (soprano), Gonzalo Soriano (piano)

“The fabulous Victoria de los Ángeles”

CD EMI Classics 5 65061 2 - 1993 (reed)

### **Atzavares i baladres**

*(Version for cobla)*

Cobla Ciutat de Barcelona, dir. Rafael Ferrer

“Col•lecció clàssics de la sardana”

LP Columbia ESSN-2146/7 – 1980

Cobla Principal de La Bisbal

“Sardanes d’Or (volum 8) Eduard Toldrà”

CD Audio-Visuals de Sarrià 25.1559 – 1995

### **Camins de fada**

Joan Ferrer (tenor), Enriqueta Garreta (piano)

“Eduard Toldrà: cançons”

Single Edigsa CM 115 – 1966

Anna Ricci (mezzosoprano), Àngel Soler (piano)

“Eduard Toldrà, musica i poesia”

CD Ediciones Albert Moraleda 0495-22 – 1995

### **Camperola**

*(Version for cobla)*

Cobla Laietana

“La sardana”

LP Gramusic GM-592 – 1977

Cobla Ciutat de Barcelona, dir Rafael Ferrer

“Col·lecció clàssics de la sardana”

LP Columbia ESSN-2146/7 – 1980

*(Orchestral version, by Joan Alfonso)*

Orquestra Simfònica de Barcelona i Nacional de Catalunya, dir. Salvador Brotons

“Sardana amb L’Orquestra”

CD – 102603 TVC Disc Principal d’Edicions – 2003

### **Cançó de l’amor que passa**

*(Version for voice and piano)*

Joan Ferrer (tenor), Enriqueta Garreta (piano)

“Eduard Toldrà: cançons”

Single Edigsa CM 115 – 1966

Carmen Bustamante (soprano), Manuel García Morante (piano)

“Cançons d’Eduard Toldrà”

CD Audio-Visuals de Sarrià 25.1516 – 1992

Anna Ricci (mezzosoprano), Ángel Soler (piano)

“Eduard Toldrà, musica i poesia”

CD Ediciones Albert Moraleda 0495-22 – 1995

*(Version for voice and orchestra)*

Manuel Asensi (baritone), Gran Orquesta Sinfónica, dir. Eduard Toldrà

“Canciones catalanas”

LP Alhambra MC 25.023 - 1958

**Cançó de l'oblit**

(Version for voice and piano)

Carmen Bustamante (soprano), Manuel García Morante (piano)

“Cançons d'Eduard Toldrà”

CD Audio-Visuals de Sarrià 25.1516 – 1992

*(Version for voice and orchestra, by Joan Alfonso)*

Manuel Ausensi (barítono), Gran Orquesta Sinfónica, dir Eduard Toldrà

“Canciones catalanas”

LP Alhambra MC 25.023 - [1958]

**Cançó de passar cantant**

(Version for voice and piano)

Anna Ricci (mezzosoprano), Ángel Soler (piano)

“Eduard Toldrà, musica i poesia”

CD Edicions Albert Moraleda 0495-22 – 1995

*(Version for voice and orchestra, by Rafael Ferrer)*

Josep Carreras (tenor), Orquestra Simfònica del Gran Teatre del Liceu de Barcelona, dir.

Joan Casas

“Josep Carreras canta a Catalunya”

LP CBS 467767-1 – 1990

**Cançó de vela**

Anna Ricci (mezzosoprano), Ángel Soler (piano)

“Eduard Toldrà, musica i poesia”

CD Ediciones Albert Moraleda 0495-22 – 1995

**Cançó incerta**

(Version for voice and piano)

Carmen Bustamante (soprano), Manuel García Morante (piano)

“Cançons d'Eduard Toldrà”

CD Audio-Visuals de Sarrià 25.1516 – 1992

Anna Ricci (mezzosoprano), Ángel Soler (piano)

“Eduard Toldrà, musica i poesia”

CD Ediciones Albert Moraleda 0495-22 – 1995

*(Version for voice and orchestra)*

Manuel Ausensi (baritone), Gran Orquesta Sinfónica, dir. Eduard Toldrà  
“Canciones catalanas”  
LP Alhambra MC 25.023 - 1958

Victoria de los Ángeles (soprano), Orquesta Ciutat de Barcelona, dir. Antoni Ros Marbà  
“Recital Victoria de los Ángeles”  
LP Edigsa AHMC 10/14 – 1970

Josep Carreras (tenor), Orquesta Simfònica del Gran Teatre del Liceo de Barcelona, dir. Joan Casas  
“Josep Carreras canta a Catalunya”  
LP CBS 457767-1 – 1990

“Josep Carreras sings catalan songs”  
CD SONY Classical SK 47177 - 1991 (reed)

Victoria de los Ángeles (soprano), Orquesta Ciutat de Barcelona (OCB), dir. Antoni Ros Marbà  
“The fabulous Victoria de los Ángeles”  
CD EMI Classics 5 65061 2 - 1993 (reed)

### **Cancitel**

*(Version for voice and piano)*

Joan Ferrer (tenor), Enriqueta Garreta (piano)  
“Eduard Toldrà: cançons”  
Single Edigsa CM 115 – 1966

Montserrat Caballé (soprano), Rosa Sabater (piano)  
“Montserrat Caballé a la Unesco”  
CD PDI 80.0455 – 1991

Carmen Bustamante (soprano), Manuel García Morante (piano)  
“Cançons d’Eduard Toldrà”  
CD Audio-Visuals de Sarrià 25.1516 – 1992

Anna Ricci (mezzosoprano), Ángel Soler (piano)  
“Eduard Toldrà, musica i poesia”  
CD Edicions Albert Moraleda 0495-22 – 1995

*(Version for voice and orchestra, by Joan Alfonso)*

Manuel Ausensi (baritone), Gran Orquesta Sinfónica, dir. Eduard Toldrà  
“Canciones catalanas”  
LP Alhambra MC 25.023 - 1958

Josep Carreras (tenor), Orquesta Sinfónica del Gran Teatro del Liceo, dir. Joan Casas  
“Josep Carreras canta a Catalunya”  
LP CBS 467767-1 – 1990

“Josep Carreras sings catalan songs”  
CD SONY Classical SK 47177 - 1991 (reed)

*(Version for voice and string orchestra, by Aureli Vila)*

Carmen Bustamante (soprano), Orquestra de Cambra de l’Empordà, dir. Carles Coll  
“J. Serra, X. Turull i E. Toldrà”  
CD Audio-Visuals de Sarrià 25.1434 – 1990

Caterina d’Aliò  
Cobla Principal de La Bisbal  
“Sardanes d’Or (volum 8) Eduard Toldrà”  
CD Audio-Visuals de Sarrià 25.1559 – 1995

**Cinc cançons**  
*(Complete work)*

Carmen Bustamante (soprano), Manuel García Morante (piano)  
“Cançons d’Eduard Toldrà”  
CD Audio-Visuals de Sarrià 25.1516 – 1992

(Fragments)

[1. **A l’ombra del lledoner**]  
Anna Ricci (mezzosoprano), Ángel Soler (piano)  
En Eduard Toldrà, musica i poesia  
CD Edicions Albert Moraleda 0495-22 – 1995

[2. **Cançó de comiat**]  
(version for voice and string orchestra, by Aureli Vila)  
Carmen Bustamante (soprano), Orquestra de Cambra de l’Empordà, dir. Carles Coll  
“J. Serra, X. Turull i E. Toldrà”  
CD Audio-Visuals de Sarrià 25.1434 – 1990

**[3. Cançó de grumet]**

Montserrat Alavedra (soprano), Miguel Zanetti (piano)  
LP Discophon 43.035 – 1968

Anna Ricci (mezzosoprano), Àngel Soler (piano)  
“Eduard Toldrà, musica i poesia”  
CD Edicions Albert Moraleda 0495-22 – 1995

**[4. Cançó de Bressol]**

Montserrat Caballé (soprano), Rosa Sabater (piano)  
“Montserrat Caballé a la Unesco”  
CD PDI 80.0455 – 1991

*(Version for voice and orchestra, by Rafael Ferrer)*

Josep Carreras (tenor), Orquesta Sinfónica del Gran Teatro del Liceo, dir. Joan Casas  
“Josep Carreras sings catalan songs”  
CD SONY Classical SK 47177 – 1991

*(Version for voice and orchestra, by Joan Alfonso)*

Manuel Ausensi (baritone), Gran Orquesta Sinfónica, dir. Eduard Toldrà  
“Canciones catalanas”  
LP Alhambra MC 25.023 - 1958

Victoria de los Ángeles (soprano), Orquesta Ciutat de Barcelona (OBC), dir. Antoni Ros Marbà  
“Recital Victoria de los Ángeles”  
LP Edigsa AHMC 10/14 – 1970

Victoria de los Ángeles (soprano), Orquesta Ciutat de Barcelona, dir. Antoni Ros Marbà  
“The fabulous Victoria de los Ángeles”  
CD EMI Classics 5 65061 2 - 1993 (reed)

Josep Carreras (tenor), Orquesta Sinfónica del Gran Teatro del Liceo, dir. Joan Casas  
“An enchanted evening with José Carreras”  
CD SONY Classical SMK 53296 - 1995 (reed)

*(Version for voice and string orchestra, by Aureli Vila)*

Carmen Bustamante (soprano), Orquesta de Cambra de l'Empordà, dir. Carles Coll  
“J. Serra, X. Turull i E. Toldrà”  
CD Audio-Visuals de Sarrià 25.1434 – 1990

**Cocorococ!**

Anna Ricci (mezzosoprano), Àngel Soler (piano)

“Eduard Toldrà, musica i poesia”

CD Edicions Albert Moraleda 0495-22 – 1995

**Coll Forcat**

Cobla Ciutat de Barcelona, dir Rafael Ferrer

“Col·lecció clàssics de la sardana”

LP Columbia ESSN-2146/7 – 1980

**Divendres sant**

Anna Ricci (mezzosoprano), Àngel Soler (piano)

“Eduard Toldrà, musica i poesia”

CD Edicions Albert Moraleda 0495-22 – 1995

**El bac de les ginesteres**

*(Version for cobla)*

Cobla Laietana

“La sardana”

LP Gramusic GM-592 – 1977

Cobla Ciutat de Barcelona, dir. Rafael Ferrer

“Col·lecció clàssics de la sardana”

LP Columbia ESSN-2146/7 – 1980

Cobla Principal de La Bisbal

“Sardanes d’Or (volum 8) Eduard Toldrà”

CD Audio-Visuals de Sarrià 25.1559 – 1995

**El gessamí i la rosa**

Anna Ricci (mezzosoprano), Àngel Soler (piano)

“Eduard Toldrà, musica i poesia”

CD Edicions Albert Moraleda 0495-22 – 1995

**El giravolt de maig**

Francesca Callao (Rosaura), Anna Ricci (Jovita), Joan Ferrer (Golferic), Bartomeu Bardagí (Marcó), Bartomeu Bardagí (Voz del Pastor), Francesc Chico (Corvetó), Raimon Torres (Perot de l’Almentera), Orquesta Sinfónica Catalana, dir. Antoni Ros Marbá

“Antología histórica de la música catalana”

LP Edigsa AHMC 10/62-63 – 1968

CD PDÍ Q-80.1059 - 1995 (reed.)

Núria Rial, Marisa Martins, David Alegret, Joan Cabero, Joan Martín-Royo, Stefano Palatchi, Orquestra Simfònica de Barcelona i Nacional de Catalunya, dir. Antoni Ros-Marbà

“El giravolt de maig”

CD – Harmonia Mundi HMI 987077.78 - 2007

**Els obercocs i les petites collidores**

Anna Ricci (mezzosoprano), Ángel Soler (piano)

“Eduard Toldrà, musica i poesia”

CD Edicions Albert Moraleda 0495-22 – 1995

**Empúries (Invocació a l’Empordà)**

Orquestra Simfònica de Barcelona i Nacional de Catalunya, dir. Salvador Mas

CD (in preparation)

**Esperança**

*(Version for cobla)*

Cobla Ciutat de Barcelona, dir Rafael Ferrer

“Col•lecció clàssics de la sardana”

LP Columbia ESSN-2146/7 – 1980

**Festeig**

*(Version for voice and piano)*

Carmen Bustamante (soprano), Manuel García Morante (piano)

“Cançons d’Eduard Toldrà”

CD Audio-Visuals de Sarrià 25.1516 – 1992

Anna Ricci (mezzosoprano), Ángel Soler (piano)

“Eduard Toldrà, musica i poesia”

CD Edicions Albert Moraleda 0495-22 – 1995

*(Version for voice and orchestra, by Joan Alfonso)*

Manuel Ausensi (baritone), Gran Orquesta Sinfónica, dir. Eduard Toldrà

“Canciones catalanas”

LP Alhambra MC 25.023 – 1958

Josep Carreras (tenor), Orquesta Sinfónica del Gran Teatro del Liceo, dir. Joan Casas

“Josep Carreras sings catalan songs”

CD SONY Classical SK 47177 – 1991



Josep Carreras (tenor), Orquesta Sinfónica del Gran Teatro del Liceo, dir. Joan Casas  
“An enchanted evening with José Carreras”  
CD SONY Classical SMK 53296 - 1995 (reed)

**La Ciseta**

*(Version for cobla)*

Cobla Ciutat de Barcelona, dir. Rafael Ferrer  
“Col•lecció clàssics de la sardana”  
LP Columbia ESSN-2146/7 – 1980

Cobla Principal de La Bisbal  
“Sardanes d’Or (volum 8) Eduard Toldrà”  
CD Audio-Visuals de Sarrià 25.1559 – 1995

**La fageda d’en Jordà**

*(Version for cobla)*

Cobla Principal de La Bisbal  
En Sardanes d’Or (volum 8) Eduard Toldrà  
CD Audio-Visuals de Sarrià 25.1559 – 1995

**La filla del marxant**

Orquestra Simfònica de Barcelona i Nacional de Catalunya, dir Salvador Mas  
CD (in preparation)

**La maledicció del comte Arnau**

*(Version for cobla)*

Coblas La Principal, Selvatana y Caravana  
En Remembrança de Catalunya  
LP Gramusic GM-728 – 1978

*(Version for orchestra)*

Orquestra Simfònica de Barcelona i Nacional de Catalunya, dir. Salvador Mas  
CD (in preparation)

**La mar estava alegre**

Anna Ricci (mezzosoprano), Ángel Soler (piano)  
“Eduard Toldrà, musica i poesia”  
CD Edicions Albert Moraleda 0495-22 – 1995

### **La nuvolada**

Cobla Principal de La Bisbal  
“Sardanes d’Or (volum 8) Eduard Toldrà”  
CD Audio-Visuals de Sarrià 25.1559 – 1995

### **La rosa als llavis**

*(Version for voice and piano)*

Ofelia Sala (soprano), Donald Sulzen (piano)  
“Colección Jóvenes Intérpretes 4”  
CD – Joventudes Musicales de España – 1997

*(Version for voice and orchestra)*

Ofelia Sala (soprano), Orchestra Ensemble Kanazawa, dir. Jean-Pierre Wallez  
“La rosa als llavis/Arias and Zarzuelas”  
CD - Warner Classics Japan WPCS-12033 – 2006

Assumpta Mateu (soprano), Orquestra Simfònica de Barcelona i Nacional de Catalunya,  
dir. Salvador Mas  
CD (in preparation)

*(Version for voice and string orchestra, by Aureli Vila)*

[6. Allegro vivace (**Visca l’amor**)]  
Carmen Bustamante (soprano), Orquestra de Cambra de l’Empordà, dir Carles Coll  
“J. Serra/X. Turull/E. Toldrà”  
CD Audio-Visuals de Sarrià 25.1434 – 1990

### **Les danses de Vilanova**

*(Version for cobla)*

La Principal de La Bisbal, dir Conrad Saló  
“Primer Premi Concurs Pau Casals”  
LP Discophon Ster. 132 -1977

### **Les garbes dormen al camp**

Carmen Bustamante (soprano), Manuel García Morante (piano)  
“Cançons d’Eduard Toldrà”  
CD Audio-Visuals de Sarrià 25.1516 – 1992

Anna Ricci (mezzosoprano), Àngel Soler (piano)  
“Eduard Toldrà, musica i poesia”  
CD Edicions Albert Moraleda 0495-22 – 1995

**L’hereu i la pubilla**  
(*Version for cobla*)

Cobla Barcelona  
“Disc d’or de la Sardana”  
CD PDI X-80.2643 – 1992

Cobla Principal de La Bisbal  
“Sardanes d’Or (volum 8) Eduard Toldrà”  
CD Audio-Visuals de Sarrià 25.1559 – 1995

**L’hostal de la Peira**  
(*Version for cobla*)

Cobla La Principal de La Bisbal  
“Sardanes d’or: vol. 1”  
CD Audio-Visuals de Sarrià 25.1381 – 1992

**Lluna plena**  
(*Version for cobla*)

Cobla Ciutat de Barcelona, dir Rafael Ferrer  
“Col·lecció clàssics de la sardana”  
LP Columbia ESSN-2146/7 – 1980

**Maig**  
(*Version for voice and piano*)

Montserrat Caballé (soprano), Rosa Sabater (piano)  
“Montserrat Caballé a la Unesco”  
CD PDI 80.0455 – 1991

Carmen Bustamante (soprano), Manuel García Morante (piano)  
“Cançons d’Eduard Toldrà”  
CD Audio-Visuals de Sarrià 25.1516 – 1992

Anna Ricci (mezzosoprano), Àngel Soler (piano)  
“Eduard Toldrà, musica i poesia”  
CD Edicions Albert Moraleda 0495-22 – 1995

Ofelia Sala (soprano), Donald Sulzen (piano)  
“Colección Jóvenes Intérpretes 4”  
CD – Joventudes Musicales de España – 1997

*(Version for voice and orchestra)*

Manuel Ausensi (barítono), Gran Orquesta Sinfónica, dir. Eduard Toldrà  
“Canciones catalanas”  
LP Alhambra MC 25.023 1958

Victoria de los Ángeles (soprano), Orquesta Ciutat de Barcelona, dir. Antoni Ros Marbà  
“Recital Victoria de los Ángeles”  
LP Edigsa AHMC 10/14 – 1970

Josep Carreras (tenor), Orquesta Sinfónica del Gran Teatro del Liceo, dir. Joan Casas  
“Josep Carreras sings catalan songs”  
CD SONY Classical SK 47177 – 1991

Victoria de los Ángeles (soprano), Orquesta Ciutat de Barcelona, dir. Antoni Ros Marbà  
“The fabulous Victoria de los Ángeles”  
CD EMI Classics 5 65061 2 - 1993 (reed)

### **María Isabel**

Cobla Principal de La Bisbal  
“Sardanes d’Or (volum 8) Eduard Toldrà”  
CD Audio-Visuals de Sarrià 25.1559 – 1995

### **Mariona**

*(Version for cobla)*

Cobla Laietana  
“La sardana”  
LP Gramusic GM-592 – 1977

Cobla Ciutat de Barcelona, dir. Rafael Ferrer  
“Col•lecció clàssics de la sardana”  
LP Columbia ESSN-2146/7 – 1980

### **Menta i farigola**

*(Version for voice and orchestra)*

Manuel Ausensi (barítono), Gran Orquesta Sinfónica, dir. Eduard Toldrà

“Canciones catalanas”

LP Alhambra MC 25.023 – 1958

### **Platxèria**

*(Version for voice and piano)*

Montserrat Caballé (soprano), Rosa Sabater (piano)

“Montserrat Caballé a la Unesco”

CD PDI 80.0455 – 1991

Carmen Bustamante (soprano), Manuel García Morante (piano)

“Cançons d’Eduard Toldrà”

CD Audio-Visuals de Sarrià 25.1516 – 1992

*(Version for voice and orchestra, by Joan Alfonso)*

Manuel Ausensi (baritone), Gran Orquesta Sinfónica, dir. Eduard Toldrà

“Canciones catalanas”

LP Alhambra MC 25.023 – 1958

*(Version for voice and string orchestra, by Aureli Vila)*

Carmen Bustamante (soprano), Orquestra de Cambra de l’Empordà, dir. Carles Coll

“J. Serra, X. Turull i E. Toldrà”

CD Audio-Visuals de Sarrià 25.1434 – 1990

### **Quartet in C minor**

*(Original version for string quartet)*

Quartet Sonor (Jaume Francesch [violin I], Mercè Serrat [violin II], Aureli Vila [viola], Pere Busquets [violoncello])

“Quartets de corda”

CD PDI 80.1679 – 1991

*(Version for string orchestra)*

Orquestra de Cambra de l’Empordà, dir. Carles Coll

“J. Serra, X. Turull i E. Toldrà”

CD Audio-Visuals de Sarrià 25.1434 – 1990

Orquestra Nacional de Cambra d'Andorra, dir. Gerard Claret  
“Casals, Toldrà, Montsalvatge”  
CD-NI-5482, Nimbus Records - 1996

## **Recança**

Joan Ferrer (tenor), Enriqueta Garreta (piano)  
“Eduard Toldrà: cançons”  
Single Edigsa CM 115 - 1966

Carmen Bustamante (soprano), Manuel García Morante (piano)  
“Cançons d’Eduard Toldrà”  
CD Audio-Visuals de Sarrià 25.1516 – 1992

Anna Ricci (mezzosoprano), Àngel Soler (piano)  
“Eduard Toldrà, musica i poesia”  
CD Edicions Albert Moraleda 0495-22- 1995

## **Romanç de Santa Llúcia**

*(Version for voice and piano)*

Manuel Cid (tenor), Félix Lavilla (piano)  
“Compositores Españoles del siglo XX: Canciones de Concierto”  
LP Fundación Banco Exterior IB-33-148 – 1986

Montserrat Caballé (soprano), Rosa Sabater (piano)  
“Montserrat Caballé a la Unesco”  
CD PDI 80.0455 – 1991

Carmen Bustamante (soprano), Manuel García Morante (piano)  
“Cançons d’Eduard Toldrà”  
CD Audio-Visuals de Sarrià 25.1516 – 1992

Anna Ricci (mezzosoprano), Àngel Soler (piano)  
“Eduard Toldrà, musica i poesia”  
CD Edicions Albert Moraleda 0495-22 – 1995

*(Version for voice and orchestra, by Rafael Ferrer)*

Josep Carreras (tenor), Orquesta Sinfónica del Gran Teatro del Liceo, dir. Joan Casas  
“Josep Carreras sings Catalan songs”  
CD SONY Classical SK 47177 – 1991

*(Version for voice and string orchestra, by Aureli Vila)*

Carmen Bustamante (soprano), Orquestra de Cambra de l'Empordà, dir. Carles Coll  
"J. Serra, X. Turull i E. Toldrà"  
CD Audio-Visuals de Sarrià 25.1434 – 1990

*(Version for carillon)*

Anna María Reverte (carillón)  
"El Carilló del Palau de la Generitat"  
CD Audio-Visual de Sarrià 251532 – 1993

**Romança sense paraules**

Anna Ricci (mezzosoprano), Ángel Soler (piano)  
"Eduard Toldrà, musica i poesia"  
CD Edicions Albert Moraleda 0495-22 – 1995

**Seis canciones**

*(Complete work)*

Teresa Berganza (mezzosoprano), Antonio Álvarez-Parejo (piano)  
"Teresa Berganza: canciones españolas"  
CD Claves CD50-8704 – 1987

*(Fragments)*

**[1. La zagala alegre]**

Montserrat Alavedra (soprano), Miguel Zanetti (piano)  
LP Discophon 43.035 – 1968

**[2. Madre, unos ojuelos vi]**

Carmen Bustamante (soprano), Miguel Zanetti (piano)  
LP Ensayo ENY-810 – 1976

Carmen Bustamante (soprano), Manuel García Morante (piano)  
"Cançons d'Eduard Toldrà"  
CD Audio-Visuals de Sarrià 25.1516 – 1992

**[3. Mañanita de San Juan]**

Montserrat Alavedra (soprano), Miguel Zanetti (piano)  
LP Discophon 43.035 – 1968

**[4. Cantarcillo]**

Carmen Bustamante (soprano), Miguel Zanetti (piano)  
LP ensayo ENY-810 – 1976



Carmen Blanco (soprano), Rafael Quero (piano)  
“Música en el Palacio de Viana”  
LP Caja de Ahorros Provincial de Córdoba CPAD 1056 – 1989

Carmen Bustamante (soprano), Manuel García Morante (piano)  
“Cançons d’Eduard Toldrà”  
CD Audio-Visuals de Sarrià 25.1516 – 1992

[5. **Después que te conocí**]  
Carmen Bustamante (soprano), Miguel Zanetti (piano)  
LP Ensayo ENY-810 – 1976

Carmen Blanco (soprano), Rafael Quero (piano)  
“Música en el Palacio de Viana”  
LP Caja de Ahorros Provincial de Córdoba CPAD 1056 – 1989

Carmen Bustamante (soprano), Manuel García Morante (piano)  
“Cançons d’Eduard Toldrà”  
CD Audio-Visuals de Sarrià 25.1516 – 1992

**Set cançons populars**  
(*Complete work*)

Orfeó Catalá, dir Jordi Casas  
“Cançons tradicionals catalanes”  
CD Harmonia Mundi HMI 987006 – 1992

(*Fragments*)

[2. **De Mataró vàrem venir**]  
Coral Sant Jordi, dir Oriol Martorell  
“Coral Sant Jordi: Concert Mil”  
CD PDI 80.0505 – 1993

[4. **Sota el pont d’or**]  
Coral Sant Jordi, dir Oriol Martorell  
“Coral Sant Jordi: Concert Mil”  
CD PDI 80.0505 – 1993

[7. **Ai, minyons que aneu pel món**]  
Coral Sant Jordi, dir Oriol Martorell  
“Coral Sant Jordi: Concert Mil”  
CD PDI 80.0505 – 1993

**Sis sonets per a violí i piano**

*(Original version for violin and piano)*

*(Complete work)*

Manuel Villuendas (violín), Ángel Soler (piano); poemas recitados por Narcisa Toldrà y Jordi Sarsanedas  
LP Edigsa CM-55 – 1965

Josep María Alpiste (violín), Ángel Soler (piano)

“Velada de concierto: seis sonetos de Eduard Toldrà”

LP Belter 70.918 – 1975

Ezequiel Larrea (violín), Dana Protopopescu (piano)

“Spanish music for violin and piano”

CD Koch International Classics Schwann-Musica Mundi 310104 – 1990

Josep María Alpiste (violín), Sofía Puche (piano)

“Sofía Puche/Josep María Alpiste”

CD Audio-Visuals de Sarrià 25.1498 – 1992

Víctor Martín (violín), Miguel Zanetti (piano)

“Toldrà/Turina”

CD Ensayo ENY CD 9920 – 1992

Eva León (violín), Dagmer Muñiz (piano)

CD Edicions Albert Moraleda 0495-23 – 1996

Víctor Martín (violin), Miguel Zanetti (piano)

“Toldrà, Sis sonets/Turina, El poema de una Sanluqueña”

CD – Ensayo ESO 9723 – 2000

Agustín León Ara (violin), Albert G. Attenelle (piano)

“Pau Casals, Cassadó, Toldrà: Sonates”

CD – Columna Música CLMC 106 – 2004

Miguel Ángel Muñoz (violin), Jesús Ángel León (piano)

“Música española para violín y piano”

CD – Verso VRS 2018 – 2005

Jesús León (violin), Migual Muñoz (piano)

“Falla-Toldrà-Turina”

CD – Verso VRSO 2018 – 2006

Patrycja Bronisz (violin), Emili Blasco (piano)  
“Falla, Toldrà, Massana: Obres per a violi i piano”  
CD – La mà de Guido LMG 2070 – 2009

*(Arrangement for flute and piano)*

Bernat Castillejo (flute), Adolf Pla (piano)  
“Música Catalana – Toldrà, Manén, Oltra”  
CD – La mà de Guido LMG 2025 – 1998

*(Fragments)*

[1. **Sonetí de la rosada**]  
“Historic Violin Recordings”  
CD - La mà de Guido LMG 3061 - 2004  
(Historic non-venal recording, 1932)

[2. **Ave Maria**]  
“Historic Violin Recordings”  
CD - La mà de Guido LMG 3061 - 2004  
(Historic non-venal recording, 1932)

[3. **Les birbadores**]  
“Historic Violin Recordings”  
CD - La mà de Guido LMG 3061 - 2004  
(Historic non-venal recording, 1932)

[4. **Oració al maig**]

Eduard Toldrà (violin), Enriqueta Garreta (piano)  
“Historic Violin Recordings”  
CD - La mà de Guido LMG 3061 - 2004  
(Historic non-venal recording, 1932)

Eduard Toldrà (violín), Enriqueta Garreta (piano)  
“Eduard Toldrà, música i poesia”  
CD Edicions Albert Moraleda 0495-22 – 1995  
(Historic non-venal recordings, 1932)

*(Arrangement for double bass and piano)*

**[2. Ave María]**

Ludwig Streicher (contrabajo), Astrid Spitznagel (piano)

“Encores: Ludwig Streicher bises”

CD Orfeo C 225911 A – 1991

**Sol ixent**

*(Version for cobla)*

Cobla Ciutat de Barcelona, dir Rafael Ferrer

“Col•leció clàssis de la sardana”

LP Columbia ESSN-2146/7 – 1980

Cobla Barcelona

“Disc d’or de la Sardana”

CD PDI X-80.2643 – 1992

Cobla La Principal de La Bisbal

“Llevantina”

CD BCN Records 31-804 – 1995

Cobla Principal de La Bisbal

“Sardanes d’Or (volum 8) Eduard Toldrà”

CD Audio-Visuals de Sarrià 25.1559 – 1995

*(Version for orchestra, by Joan Alfonso)*

Orquestra Simfònica de Barcelona i Nacional de Catalunya, dir Salvador Brotons

“Sardana amb L’Orquestra

CD – 102603 TVC Disc Principal d’Edicions – 2003

**Sol ponent**

Cobla Ciutat de Barcelona, dir Rafael Ferrer

“Col•leció clàssics de la sardana”

LP Columbia ESSN-2146/7 – 1980

**Tamariu**

*(Version for cobla)*

Cobla Principal de La Bisbal

“Sardanes d’Or (volum 8) Eduard Toldrà”

CD Audio-Visuals de Sarrià 25.1559 – 1995

**Vallgorguina**

Cobla Ciutat de Barcelona, dir Rafael Ferrer  
“Col•lecció clàssics de la sardana”  
LP Columbia ESSN-2146/7 – 1980

**Vilanovina**

*(Version for cobla)*

Cobla Ciutat de Barcelona, dir Rafael Ferrer  
“Col•lecció clàssics de la sardana”  
LP Columbia ESSN-2146/7 – 1980

**Vinyes verdes vora el mar**

Joan Ferrer (tenor), Enriqueta Garreta (piano)  
“Eduard Toldrà: cançons”  
Single Edigsa CM 115 – 1966

Carmen Bustamante (soprano), Manuel García Morante (piano)  
“Cançons d’Eduard Toldrà”  
CD Audio-Visuals de Sarrià 25.1516 – 1992

Anna Ricci (mezzosoprano), Ángel soler (piano)  
“Eduard Toldrà, musica i poesia”  
CD Edicions Albert Moraleda 0495-22 – 1995

**Vistes al mar**

*(Original version for string quartet)*

Agrupación Nacional de Música de Cámara (Luis Antón, violin I; Enrique García, violin II; Pedro Meroño, viola; Ricardo Vivó, violoncello)  
“Antología de la Música Contemporánea Española, vol. 5”  
LP Hispavox HH 1016 – 1957

Quarter Sonor (Jaume Francesch, violin I; Mercè Serrat, violin II; Aureli Vila, viola; Pere Busquets, violoncello)  
“Quartets de corda”  
CD PDI 80.1679 – 1991

Quartet Glinka (Al•la Voronkova, violin I; Guerassím Voronkov, violin II; Eric Koontz, viola; Manuel Stacey, violoncello)  
“Eduard Toldrà, musica i poesia”  
CD Edicions Albert Moraleda 0495-22 – 1995

Cuarteto Casals (Vera Martínez, violin I; Abel Tomàs, violin II; Jonathan Brown, viola; Arnau Tomàs, cello)

“Influencias”

CD – Harmonia Mundi HAR 987072 – 2007

*(Version for string orchestra, by Rafael Ferrer)*

Orquesta de Cámara de Barcelona, dir. Adrià Sardó

“Selección Clásica”

LP Belter 70917 – 1974

Orquesta de Cámara del Palau de la Música Catalana, dir. Gonçal Comellas

“Colors d’Europa”

CD Harmonia Mundi HMI 987004 – 1992

Orquesta Nacional de Cambra d’Andorra, dir. Gerard Claret

“Casals, Toldrà, Montsalvatge”

CD- Nimbus Records, NI-5482- 1996

English Chamber Orchestra, dir. José Luís García

“E. Halffter: Sinfonietta; E. Toldrà: Vistes al mar”

CD - Ensayo ESO 9724 - 1997

Joven Orquesta Nacional de España, dir. José A. Pascual

“España, de dentro a fuera”

CD - Verso, VRS 2033 - 2005

### **Toldrà as Interpreter of Other Composers’ Works**

*Manuel de Falla*

**Le tricorne (El sombrero de tres picos)**

Consuelo Rubio (mezzosoprano), Orchestre National de la Radiodifusión Française, dir.

Eduard Toldrà

“Le tricorne”

LP Columbia FCX 608 – 1958

### **El retablo de Maese Pedro**

Lola Rodríguez Aragón (soprano), Gaetano Renom (tenor), Manuel Ausensi (barítono),  
Orchestre National de la Radiodifusión Française, dir. Eduard Toldrà  
“Les tréteaux de Maître Pierre”  
LP Columbia 33 FC 1026 – 1953  
(Recorded in the Teatro de Champs-Élysées de París)

*Ottorino Respighi*

### **Danses Antiques** (transcription libre pour orchestre)

Orchestre National de la Radiodifusión Française, dir. Eduard Toldrà  
“Respighi: Danses Antiques”  
LP Columbia FCX 635 – 1958

## **Monographic Editions**

*(Listed in alphabetical order)*

### **Antología histórica de la música catalana**

Includes: **El giravolt de maig**

Francesca Callao (soprano), Anna Ricci (contralto), Joan Ferrer (tenor), Bartomeu Bardagí (tenor), Francesc Chico (baritone), Raimon Torres (bass), Orquesta Sinfónica Catalana, dir. Antoni Ros Marbà.  
LP Edigsa AHMC 10/62-63 – 1968  
CD PDI Q-80.1059 - 1995 (reed.)

### **Canciones catalanas**

Includes: **A l'ombra del lledoner**, **Cançó de Grumet** (from **Cinc cançons**, version by Joan Alfonso), **Cançó de l'amor que passa**, **Cançó de l'oblit** (from **Cinc cançons**, version by Joan Alfonso), **Cançó incerta**, **Canticel** (version by Joan Alfonso), **Festeig** (version by Joan Alfonso), **Maig**, **Menta i farigola**, and **Platxèria** (version by Joan Alfonso)

Manuel Ausensi (baritone), Gran Orquesta Sinfónica, dir. Eduard Toldrà  
LP Alhambra MC 25.023 – 1958

### **Cançons d'Eduard Toldrà**

**Includes: Abril, As froliñas dos toxos, Cançó de l'amor que passa, Cançó de l'oblit, Cançó incerta, Cantarcillo, Canticel, Cinc cançons, Después que te conocí, Festeig, Les garbes dormen al camp, Madre, unos ojuelos vi, Maig, Platxèria, Recança, Romanç de Santa Llúcia, and Vinyes verdes vora el mar**

Carmen Bustamante (soprano), Manuel García Morante (piano)

CD Audio-Visuals de Sarrià 25.1516 – 1992

### **Col·leció clàssics de la sardana**

**Includes: Atzavares i baladres, Camperola, Coll Forcat, El bac de les ginesteres, Esperança, La Ciseta, Lluna plena, Mariona, Sol ixent, Sol ponent, Vallgorguina, and Vilanovina**

Cobla Ciutat de Barcelona, dir. Rafael Ferrer

LP Columbia ESSN-2146/7 – 1980

### **Eduard Toldrà: cançons**

**Includes: Camins de fada, Canço de l'amor que passa, Canticel, Recança, and Vinyes verdes vora el mar**

Joan Ferrer (tenor), Enriqueta Garreta (piano)

Single Edigsa CM 115 – 1966

### **Eduard Toldrà, musica i poesia**

**Includes: A l'ombra del lledoner, Aquarel·la del Montseny, Camins de fada, Cançó de grumet (from Cinc cançons), Cançó de l'amor que passa, Canço de passar cantant, Canço de vela, Canço incerta, Canticel, Cocorococ!, Divendres sant, El gessamí i la rosa, Els obercocs i les petites collidores, Festeig, La mar estava alegre, Les garbes dormen al camp, Maig; Oració al maig (from Sis sonets per a violí i piano); Recança, Romanç de Santa Llúcia, Romança sense paraules, Vinyes verdes vora el mar, and Vistes al mar.**

Anna Ricci (mezzosoprano), Àngel Soler (piano); Eduard Toldrà (violín), Enriqueta Garreta (piano); Quartet Glinka (Al·la Voronkova, violin I; Guerassím Voronkov, violin II; Eric Koontz, viola; Manuel Stacey, violoncello)

CD Edicions Albert Moraleda 0495-22 – 1995



### **Quartets de corda (String Quartets)**

Includes: **Quartet** and **Vistes al mar**

Quartet Sonor (Jaume Francesch, violin I; Mercè Serrat, violin II; Aureli Vila, viola; Pere Busquets, violoncello)  
CD PDI 80.1679 – 1991

### **Sardanes d'Or (volum 8) Eduard Toldrà**

Includes: **La nuvolada, L'hereu i la pubilla, Caterina d'Aliò, Sol ixent, La Ciseta, El bac de les ginesteres, La fageda d'en Jordà, Atzavares i baladres, Tamariu, and María Isabel**

Cobla Principal de La Bisbal  
CD Audiovisuals de Sarrà 25.1559 - 1995

### **Historical Recordings for the *Radio Nacional de España* (National Spanish Radio)**

Ludwig Van Beethoven: *Coriolano, op. 62*

Recorded: Palacio de Carlos V, Granada - 20 June 1956 - Orquesta Nacional de España, dir. Eduard Toldrà

Claude Debussy: *Prélude to the Afternoon of a Faun*

Recorded: Palacio de la Música, Madrid - 17 February 1956 - Orquesta Nacional de España, dir. Eduard Toldrà

Óscar Esplá: *Suite levantina*

1. *Cuento de hadas* - 2. *Canción de reyes*

Recorded: Palacio de Carlos V, Granada - 20 June 1956 - Orquesta Nacional de España, dir. Eduard Toldrà

Ricardo Lamote de Grignon: *Tríptico de la piel de toro*

Recorded: Palau de la Música Catalana, Barcelona - 9 November 1959 - Leopoldo Querol (piano), Orquesta Municipal de Barcelona, dir. Eduard Toldrà

Olivier Messiaen: *L'ascension: Quatre Méditations Symphoniques*

Recorded: Palau de la Música Catalana, Barcelona – 9 November 1959 - Orquesta Municipal de Barcelona, dir. Eduard Toldrà

Xavier Montsalvatge: *Caleidoscopio*

Recorded: Palacio de la Música, Madrid – 17 February 1956 - Orquesta Nacional de España, dir. Eduard Toldrà

### **Audiovisual Recordings**

#### **As froliñas dos toxos**

Victoria de los Ángeles (soprano), Gerald Moore (piano)

“The Magnificent Victoria de los Ángeles”

VHS - VAI Video Artists International 69070

#### **Cançó de grumet (from Cinc cançons)**

Victoria de los Ángeles (soprano), Gerald Moore (piano)

“The Magnificent Victoria de los Ángeles”

VHS - VAI Video Artists International 69070

#### **Menta i farigola**

Victoria de los Ángeles (soprano), Manuel García Morante (piano)

VHS - VAI Video Artists International 69095

#### **Romanç de Santa Llúcia**

Victoria de los Ángeles (soprano), Manuel García Morante (piano)

VHS - VAI Video Artists International 69095

## APPENDIX B.

### INTERVIEW WITH MDM. NARCISA TOLDRÀ

As the reader will already be aware, the subject matter of this project is concerned with the creative activity Eduard Toldrà (1895–1962), a leading Catalan violinist, composer and orchestral director. There are more than a few fascinating aspects of the life of this sensitive musician, among which figure his early musical training and influences, his intellectual interests, and his artistic response to one of the most devastating political events of 20th-century Europe: the Spanish Civil War (1936–1939).

Maestro Toldrà is survived by a daughter, Narcisa Toldrà, who lives in Barcelona. Madam Narcisa received musical training at the piano as a youngster, and is wholly dedicated to preserving the active and loving memory of her father. She has much information to offer, and is happily willing to do so. In interviewing her, it is my intent to reveal not only the musical and intellectual substance of Maestro Toldrà, but also to demonstrate his enormous humanistic conviction, his condition of “*menschlichkeit*”, or in Catalan, his “*bonhomia*”.

The present outline for an interview represents the first in a series of interviews with Madam Narcisa.

In the English translation of this outline, I attempt to capture the warm, personal tone of communication in the Catalan language, while reflecting the respect with which Madam Toldrà and her father must be referred to at all times.

### Original Interview in Catalan

*L'entrevista amb la Sra. Narcisa Toldrà, en transcripció,  
24 d'abril 2005*

E.- Volia parlar amb vostè una estoneta si té temps

T.- Si si

E.- El meu amic Joan Auladell l'ha visitat?

T.- Si m'ha deixat un qüestionari per poder anar mes de pressa

E.- Bueno, la idea és tenir un guio per no oblidar-ho

T.- Va més bé, un moment que l'agafo el tinc al costat

E.- Perfecte

T.- Digui'm, digui'm. Estic molt contenta del que vostè es proposa fer; això per començar, em fa molta alegria.

E.- A mi també

T.- M'agrada molt que hagi escollit el meu pare

E.- No sé si el meu amic li ha explicat que vaig estar 14 anys a Barcelona.

T.- Sí sí, per això parla tan bé el català.

E.- Gràcies. Jo tocava a l'orquestra que el seu pare havia fundat.

T.- Si, la Municipal, em fa molta il·lusió.

E.- Era la meva orquestra.

T.- Té el llibre que li vaig fer passar pel Sr. Auladell, la biografia del Sr. Capdevila?

E.- Sí, i és una meravella d'informació.

T.- Sí, hi ha molta cosa.

E.- Moltes gràcies pel llibre.

T.- Estic contenta.

E.- Jo tinc una petita col·lecció de llibres sobre el seu pare. No sé si en Joan li ha dit que vindré a Barcelona el mes de maig.

T.- Si, ahir el vaig veure i m'ho va dir que te intenció de venir, doncs molt de gust de veure'l, vingui a casa i farem una estona de xerrada.

E.- M'encantaria

T.- I jo també, un cop de telèfon un dia per l'altre per posar-nos d'acord, amb molt de gust.

E.- A més a més, vostè es pianista, no?

T.- No. Jo?? Quan era molt jove tocava una mica el piano, a mi la musica m'agrada molt, però estudiar no gaire, ho vaig deixar

E.- Deixi'm comentar dues coses, primer que hauria de gravar la conversa perquè la universitat m'obliga a tenir alguna prova.

T.- Cap problema, avui el seu amic m'ha telefonat i m'ha dit si tenia cap problema, clar que no.

E.- Gràcies, això va perfecte. Tinc una gran professora de musicologia a la universitat i ella insisteix en fer les coses correctes i bé.

T.- Esta bé; s'ha de fer així.

E.- L'altre comentari seria això, tinc el guió de sis pàgines, una mica llarguet, ho sento. Però si vostè vol parlar de qualsevol altra cosa en qualsevol moment, ho farem.

T.- Sobre la marxa ja veurem. Digui'm, digui'm, el que vostè tingui més interès El que vostè tingui més interès, dubtes, jo del primer temps del meu pare, que és el temps de violinista, és el que desconec més, és el que està més lluny, moltes coses era molt jove, jo no havia nascut; conec més la seva època de director d'orquestra, va ser l'última, hi ha coses que sí; amb molt de gust vostè pregunta i jo li diré.

E.- Si se sent incòmoda amb les preguntes sobre la joventut no passa res. Vostè es filla única, oi?

T.- Sí.

E.- Jo tinc la idea, llegint aquests llibres, que el seu pare li va confessar moltes coses i si havia parlat de la seva joventut, jo encantat de saber el que li havia dit.

T.- Vostè ho sap, esta escrit molt clar en el llibre, ell era fill d'una família on el pare era tarambana, una persona poc responsable. El meu pare en parlava poc del seu pare, i ho comprenc, perquè no en podia parlar bé; era un home que no era massa treballador, feia negocis que només s'inventava ell, no tocava de peus a terra, molts problemes econòmics, el meu pare ho havia viscut i li havia fet molt mal, havia sofert molt. Però al costat d'això el meu avi va tenir una intuïció, va veure que el seu fill estava dotat per la música i va fer per tots els possibles perquè el meu pare pogués tenir els estudis i pogués tenir el millor que en el aquell moment es podia. No vivien a Barcelona, es van traslladar tota la família a Barcelona perquè ell pogués anar al Conservatori. El meu pare no en parlava gaire, per això, per un costat li reconeixia tot el que havia fet el pare per ell i el tenir defectes greus com a pare, ho entén oi? el va marcar molt la infància, era un home extraordinàriament intel·ligent i superava les coses; és una manera de ser d'ell no es

quedava amb l'amargor a dins; mai havia volgut anar contra ningú. Això es molt important la seva manera de ser.

E.- És una cosa notable.

T.- Molt notable, i amb els artistes, més. Era un home que tenia una escala de valors; el que era principal per ell era la música i el món dels afectes, l'amismat i l'amor de la meva mare per exemple, això no es tocava, i a més era un home obert, amic, tot el que vulguis, un home amb el cap claríssim. Amb una gran sensibilitat, a pesar que era músic i que els artistes tenen fama de ser una mica rars, ell era un home molt normal i molt extraordinari al mateix temps, em comprèn oi?

E.- Sí, sí.

T.- És aquesta la definició, molt normal, perquè actuava amb una normalitat, amb els deixebles, amb els amics, amb tothom, en canvi tenia dintre la seva ment i la seva intel·ligència una sensibilitat, una manera de ser, una formació, una, en fi ... extraordinària.

E.- Què li sembla si començo a llegir una mica i vostè vol respondre aquestes coses?

T.- Molt bé, perfecte

E.- Bé, vaig directament al número 2 del qüestionari.

T.- Molt bé.

E.- Que diu: el seu pare ha estat reconegut com a un dels grans músics de Catalunya i Espanya del Segle XX.

T.- Aha

E.- Val, i a més la crítica de l'època i les gravacions disponibles demostrin que era un gran violinista i amb això jo estic molt ferm, que m'encanta com tocava el seu pare; destaca com a compositor, conegut director d'orquestra, i fou fundador de l'Orquestra Municipal de Barcelona, bé, l'Orquestra en la qual jo servia també. M'encantaria saber quines eren les persones i figures musicals que l'influïen més com a violinista en la seva joventut, especialment com a professors o compositor preferits o altres tipus de música que li atreïa.

T.- Ell, recordo per exemple que el seu mestre de violí que va ser un senyor que no va fer vida de concertista però sí que era un excel·lent violinista, el meu pare en tenia un gran record, era el senyor Rafael "Galvez" Era professor del Conservatori i deia que era un home, un gran pedagog, sempre l'admirava molt al seu professor. Després doncs potser vostè sabrà (8'33) que hi havia al mateix temps que el meu pare, els mateixos anys, un músic, un violinista que es deia Francesc Costa que era excel·lent, eren íntims amics ells dos. Aleshores com a violinista extraordinari, mundial, els recordo que parlaven molt de Fritz Kreisler, el violinista alemany.

E.- Sí

T.- En aquell moment deia que tenien un do especial, una gràcia especial en tocar, era un gran violinista, a més també tenia molt d'encant oi?, molt de "ganxo" podríem dir el "ainosequè" també que era un violinista de la seva època això.

E.- I vostè sap si Kreisler havia visitat Barcelona per tocar recitals?

T.- El Kreisler havia vingut a Barcelona, sí, sí.

E.- Ah sí? Perfecte.

T.- Sí, sí, havia vingut.

E.- Perquè jo no trobava cap documentació d'això...

T.- Sí, sí el Kreisler havia vingut i al meu pare l'havia enlluernat i deia que era perfecte perquè com a "tècnica" perquè era un artista i sabia i tenia una gràcia extraordinària. El meu pare deia això que sabia tocar per exemple les petites peces aquestes que si no es toquen amb gràcia no tenen gràcia. Doncs ell en sabia moltíssim i que a més a més era amb una tècnica brutal. Ell l'admirava molt, jo ho recordo això.

E.- I el Sr. Costa figura molt presentment en el llibre del senyor Capdevila fill.

T.- Sí perquè tenien una edat semblant, i havien viscut tota la joventut junts, oi?, eren íntims amics, és molt curiós perquè tots dos en un moment donat eren violinistes però llavors no van tenir mai enveja l'un de l'altre, eren amics per sobre de tot, això és molt bonic. En Costa va fer una carrera de violinista molt bona, molt maca, era un home que tenia molta por de tocar, per això potser no va fer una carrera més gran, tenia el traç, eh, però era un violinista excel·lent i amb el meu pare van ser amics fins la mort, per sempre.

E.- I llavors, el Sr. Costa era de la mateixa generació que el seu pare?

T.- Sí, sí, sí, em sembla que tenia un o dos anys més que ell.

E.- Ah val!

T.- Eren de la mateixa generació, havien fet estudis junts i en fí moltes coses.

E.- Ah val! Perfecte. Jo havia pensat que en Costa era potser d'una altra generació, potser més gran.

T.- No, no, no tenien la mateixa edat (rialles).

E.- Ah perfecte. I llavors, si admirava com tocada el Heifetz?

T.- Si, molt, molt

E.- Bé el Heifetz va venir a Barcelona, vostè sap? Doncs havia tocat a Barcelona també?

T.- Si, jo crec que sí, perquè el meu pare en parlava molt i l'havia sentit a un altre lloc, no sé, jo sé que admirava molt Heifetz... també.

E.- Doncs és una cosa que buscaré amb molta consciència la documentació perquè ....

T.- A veure.

E.- Una bona part de la meva dissertació tracta de l'activitat cultural a Barcelona i a Catalunya a principis de segle i com això bàsicament es va arruïnar amb el franquisme.

T.- Amb la guerra

E.- Exacte, si

T.- És veritat que abans de la Guerra Civil a Catalunya i Barcelona hi havia un moment molt dolç podríem dir, un moment en que hi havia poetes, escriptors, pintors, grans pedagogs, hi havia un moment en què la cultura estava molt a l'abast de tothom, i es clar, aquest moment doncs què passava amb el meu pare. Per exemple feien cançons perquè els poetes eren amics seus, perquè Segarra quan escrivia li enviava un llibre perquè en fes una cançó, el Josep Carner igual, en Tomàs Garcés igual, tots eren amics, els poetes i els músics, es clar el meu pare, vostè en un moment m'ho pregunta en el qüestionari, com triava els versos doncs no li costava gens perquè tots els poetes eren amics d'ell; tenia amistat amb el Segarra, eren molt amics amb el Tomàs Garcés, havia sigut padrí de boda quan es va casar, oi?

E.- Vaja! Es clar, llavors la música.

T.- (12'24) Amb en Carner igual que està considerat un dels grans poetes catalans, també tenien molta amistat. Es clar, llavors el fet de que el meu pare, que l'hi entusiasmava la poesia tingués amics poetes doncs era facilíssim fer una cançó no? La cosa s'ho portava.

E.- Doncs perfecte perquè ja sap que era una cosa que volia preguntar, si coneixia a aquests poetes que són grans figures en la literatura catalana

T.- Grans figures!! Doncs eren molt amics de tots, s'estimaven molt, eren molt amics, Segarra, Castells, Carner, tots ells eren molt amics i Salvat Papasseit que va ser l'autor de la Rosa als Llavís doncs també. Així és que clar era un ambient molt bo que amb la Guerra Civil es va perdre totalment.

E.- Doncs que tinc la clara idea que el seu pare era un gran lector.

T.- Molt li agradava molt llegir, ell deia que de jove havia llegit tot el que trobava per llegir, havia llegit d'una manera molt anàrquica, perquè s'interessava per tot. Jo crec que ell tenia un interès per tot el que era cultura, (13'27) el que era música o literatura, l'interessava tot i llavors llegia tot i ho deia: "Jo no he llegit en ordre, no he llegit bé", perquè els seus estudis seriosos es van dedicar naturalment a la música, o sigui que ell estudis universitaris no en tenia, però en canvi tenia un gran desig de cultura, i ho va aprendre llegint i va llegir tot el que va trobar.

E.- Això és veritablement impressionant perquè noto que la gent a Catalunya llegeix molt.



T.- No, no, no és veritat, té raó, però ell havia llegit molt, jo recordo a casa tenir les noves edicions que anaven sortint de llibres, doncs tots els tenia, els clàssics i les traduccions d'en Segarra que són fantàstiques, que són modèliques, però que són modèliques, totes són a casa, en fi, ell estava sempre al corrent del que era literatura.

E.- Doncs li puc preguntar una altra cosa?

T.- Es clar que sí.

E.- Bé, té que veure amb la joventut, em fascina aquesta cosa del seu Quartet Renaixement, un parell de coses d'aquest quartet: com va aconseguir aquestes partitures de quartet de corda amb una edat tant jove?

T.- No se pas com s'ho devia fer, perquè tenien molts pocs diners, molt pocs, llavors em sembla que entre tots reunien algun diner i feien com una bossa en comú i llavors quan tenien diners compraven algun material, també els hi deixaven, es prestaven de vegades, no se com s'ho devien fer perquè es clar això està molt lluny, no ho sé, però se que quan estaven al conservatori amb catorze o quinze anys ja feia sonates i feia petits grups amb companys d'allà, abans de fer el Quartet Renaixement, o sigui que la idea del quartet ell la va tenir sempre, des de la música de cambra que es el que li agradava més de tot, més que el simfonisme inclòs, deia que la música pura era la música de cambra.

E.- Això em fa vibrar a mi com a violista.

(RIALLES)

T.- Sempre ho deia, en el fons jo no sóc més que un quartetista.

E.- A mi, com a estranger, no nascut a Catalunya, em fascina. Aquesta idea que el nom sigui "Quartet Renaixement".

T.- Es que en aquells moments a tot Catalunya hi havia aquest moviment que se'n deia La Renaixença, el renaixement, amb ganes de donar valor cultural a Catalunya, apart de la política, des d'un punt de vista cultural. I per exemple la sardana, vostè sap que la sardana és la dansa catalana, però els compositors d'aquell moment van tenir interès en fer sardanes que fossin més que una cosa simple i senzilla; van voler fer sardanes de qualitat. \_Vostè potser sap una mica de Juli Garreta, o el mestre Lamotte de Grignon, el mestre Casals, van escriure sardanes; tots van tenir molt d'interès en què la sardana passés a ser una cosa amb qualitat de concert i per això aquest moviment que hi va haver és el renaixement, que va ser en totes les arts de Catalunya.

E.- Llavors el nom ve directament del moviment cultural?

T.- Sí, d'aquest desig, d'un moment, d'una etapa, d'un moment perquè a Catalunya la cultura ocupés un lloc.

E.- Sí? Doncs és una cosa que sospitava, però no ho veia documentat enlloc. Apart de la qüestió de partitures i els diners per reunir les partitures, jo he llegit que en aquella època a Catalunya, es van fundar moltes biblioteques, entre elles la Biblioteca de l'Ateneu.

T.- Si, si i tant! Hi havia molt bons pedagogs. L'ensenyament estava molt per sobre de l'ensenyament que es donava a Espanya; hi havia excel·lents pedagogs, potser vostè recordarà el nom d'Oriol Martorell que va ser director de la Coral...

E.- Sí, sí.

T.- De la Coral Sant Jordi, el seu pare era un extraordinari pedagog. I altres. Va ser un moment que també en aquest sentit hi va haver una gran florida de gent.

E.- D'acord. A veure, una cosa més. Hi ha tantes coses per parlar amb vostè...

T.- (RIALLES) Bé ja les parlarem quan vingui.

E.- El seu pare havia d'haver estudiat moltíssim de jove el violí, i llavors he vist en el llibre que li agradava molt la música de Bach.

T.- Sí, molt. Jo recordo que quan ell treballava el violí, això que fan tots vostès quan fan dits i quan treballen, sempre treballava amb Bach, també sempre. Jo el que el sentia sempre era Bach. Jo recordo de nena que ell sentia Bach sempre. Era la seva música d'estudi, diguem-ne.

E.- Doncs és interessant perquè surt una cita del seu pare en el llibre del seu amic Capdevila en què el seu pare diu que li agradava començar cada dia tocant la música de Bach, les sonates i partites. I això em fa recordar a Pau Casals, perquè feia la mateixa cosa.

T.- Sí, si, és que en Casals va influir molt sobre la formació musical del meu pare.

E.- Ah sí?

T.- Molt, molt. Perquè Casals era un home, que vostè sap que va crear una orquestra amb el seu nom, oi?

E.- sí, si

T.- Una orquestra que es deia Pau Casals, que ells pagava amb diners de la seva butxaca i a la qual hi anava molt poca gent perquè en aquell moment no hi havia afició als concerts i Casals –a vostè li farà gràcia saber-ho- va ser qui va introduir Brahms a Barcelona, però no podia donar tota una simfonia. Només en podia donar un temps, perquè la gent s'hauria avorrit massa.

E.- Oh si?

T.- Oi que es maco?

E.- Sí, si, (RIALLES)

T.- Donava un temps, el de la primera, el de la tercera, la quarta i així de mica en mica va anar introduint Brahms; va ser ell, va ser el mestre Casals qui el va introduir a Barcelona. El meu pare sempre ho deia. I deia que Casals, que no era un director perquè no tenia braç de director diguem, però que era un músic tan extraordinari que els assaigs amb ell

eren una delícia, sentir com explicava la música, com ho deia, com explicava el que estava interpretant.

E.- Doncs això de dir que en Casals no tenia braç de director, jo crec que molta gent hi està d'acord amb això, però el seu pare tampoc va estudiar com a director, però tenia un gran talent.

T.- Sí que és veritat, perquè llavors era expressiu el meu pare, era expressiu en la manera d'enraonar, en la manera de gesticular i llavors, es clar, en la manera de dirigir també ho era; era un home expressiu. No dirigia mai pensant en el públic, els gestos bonics o lletjos, això no li importava gens, però com que era molt musical feia els gestos que havia de fer. Jo crec que sí, que estèticament feia molt bonic com es movia.

E.- Si, si. Doncs vostè sap quin violí va tocar el seu pare? Quin instrument?

T.- Tenia un violí que va comprar ... vostè sabria ... que hi havia hagut un violoncel·lista que es deia Gaspar Cassadó.

E.- Oh, i tant!

T.- bé, doncs un germà d'en Gaspar Cassadó, que li deien "Tin", suposo que es deia Valentín, era violinista i es va morir i llavors el violí el va comprar el pare. El pare va tocar molt de temps amb aquest violí, fins que es va morir, es clar, perquè nosaltres el vam guardar el violí. Era un violí italià bastant bonic, bastant bonic; no sé quina marca era; no recordo si era un autor d'aquests coneguts, però sí que era un violí molt distingit italià.

E.- Val, doncs això és molt interessant de saber d'un músic quin instrument tenia.

T.- Això mateix, doncs tenia un violí antic, comprat a la família Cassadó que eren íntims amics i llavors ell va comprar aquest violí i va ser el que va tocar ell sempre.

E.- Comprat a la família Cassadó?

T.- Exacte, del germà que va morir que era violinista.

E.- Parlant de Cassadó, aixeco un altre tema perquè potser vosaltres a Catalunya no sabeu l'autèntic furor que hi ha pels músics catalans en aquest país.

T.- Ah, no, no en sabem res.

E.- No, però és veritat. És que durant tot aquest mes passat hem estat parlant a la facultat sobre en Cassadó, i sempre s'aixeca el nom de Casals, i la gent va dient que això de la música espanyola era molt gran, i jo dic "no, no, perdona, però no és música espanyola, és música catalana".

T.- Exacte, és que és molt diferent eh!. Es clar que sí. I Cassadó era molt amic del meu pare, molt. M'en recordo perfectament que era un home molt agradable, molt simpàtic.

E.- Doncs també sembla que molts dels referents musicals del seu pare eren alemanys.

T.- Bé, diguem els puntuals de la música alemanya, Beethoven, Brahms, Schumann. Ara, tenia una especial predilecció per l'impressionisme francès, jo crec que l'impressionisme francès era una de les coses que ell sentia tant, que és una de les coses que jo recordo més del meu pare. Jo com Daphnis i Cloe i Debussy, no ho he sentit mai a ningú més com ell, i ho dic tranquil·lament. Vull dir que no em fa cap vergonya dir-ho, el meu pare ja no hi és i ja no li faig cap propaganda. Però és veritat, crec que l'impressionisme el sentia d'una manera total i el donava d'una manera extraordinària.

E.- És interessant per dues coses, dues causes. Això de la música francesa, l'impressionisme, era un moviment cultural a França a l'època del seu pare.

T.- Sí, sí, ell va conèixer Ravel.

E.- Sí?

T.- Va conèixer Ravel quan va ser a París amb el Quartet Renaixement. Es veu que tocaven un quartet de Ravel, i Ravel els va anar a sentir i va quedar molt content, es veu. A casa jo tinc un àlbum amb una signatura de Ravel dedicada al Quartet Renaixement.

E.- Sí? Doncs no només tocava el Quartet Renaixement a Ravel sinó que coneixia el mateix compositor ...

T.- Sí, sí, coneixia el compositor; el van conèixer a París; el van anar a veure. Estaven emocionats d'anar a veure el mestre Ravel, que l'adoraven. I Ravel, que era un home amb una fama de ser un dandi en la manera de vestir, els va rebre amb un pijama vermell de seda (RIALLES) els va deixar ben espantats perquè no es podien imaginar en aquell temps, a principis del Segle XX, que els senyors anessin amb un pijama vermell de seda, oi?

E.- Sí

T.- Doncs anava així.

E.- Val, doncs això dels moviments culturals francesos ... una cosa em porta a una altra cosa i soc capaç de tornar-la una mica boja i ho sento molt si molesto ...

T.- No, no, no. El que vostè digui. Digui, digui.

E.- Si molesto en algun moment ...

T.- De cap manera, de cap manera.

E.- Bé, doncs parlem de França (24:37) com el seu pare va anar amb el Q R a París i Alemanya, llavors, els moviments extramusicals, diguem, de la pintura i la poesia francesa, això li va afectar el seu pare? Llegia el francès, per exemple?

T.- Llegia el francès perfectament. I el dominava com el català, i coneixia una mica d'anglès però molt poc. És ara que l'anglès, naturalment, té la màxima expansió a tot arreu del món. Però generalment en aquella època, a Europa, el francès era l'idioma

que és coneixia més i ell el parlava bé i l'escrivia molt bé. I llegia molta literatura francesa i li agradava molt.

E.- Sí perquè el que m'interessa i de vegades em costa explicar-ho una mica als meus companys aquí en Estats Units és que Catalunya és una cultura de lectura, que és molt important allà.

T. - I que té França de veïna i que té molta influència de França, perquè estem de frontera els tenim de veïns els francesos, i sempre hi ha hagut una influència a Catalunya de França molt forta, això de sempre. A la resta d'Espanya no han sentit tant aquesta influència perquè han estat més llunyans, és això.

E.- Suposo que els moviments poètics a França també van influir-lo molt.

T.- Sí, sí, ell estava al corrent de tot això; sempre es comprava el llibre que s'havia de comprar i sabia l'autor que en aquells moments se'n parlava; sentia molt la cultura francesa, en tots sentits, i estimava molt París. Quan anava a París era l'home més feliç del món; li agradava molt.

E.- Ui, és una delícia parlar amb vostè, de debò.

T. - No...

E.—Uiii a veure, on anar, estic emocionat.

T.- Vagi mirant el qüestionari... a veure què surt.

E.- Doncs aquí poso “de jove el mestre Toldrà va estudiar la música de cambra i la composició musical”... Pregunto, si estudiava la cambra i la composició formalment o va descobrir aquest tipus de música per ell mateix?

T.- Jo crec que va tenir un mestre excel·lent que va ser el mestre Lluís Millet, que vostè sap va ser el fundador de l'Orfeó Català. Ell tenia una admiració extraordinària pel mestre Millet com a persona, com a compositor, com a director, es veu que era un gran tipus, es veu que era un home molt, molt, molt extraordinari. El meu pare l'admirava molt. I estic segura que també en la formació també musical del meu pare el mestre Millet hi devia també influir. No sé de quina manera perquè clar, jo això no ho he viscut, però ell tenia una admiració gran pel mestre Millet, deia que era un músic extraordinari, i estic segura que en la composició i amb els quartets i amb tot això devia ser un assessor o una persona amb la qual ell enraonava.

E D'acord, d'acord. Del senyor Millet ja...

T.- Lluís Millet, el vell, el fundador de l'Orfeo.

E.- Exacte. .... que en tinc una fotografia amb aquesta estàtua d'ell que està al Palau de la Música

T. - Ah sí, exacte, a l'entrada. Era un home molt maco, es veu.

E.- Doncs una mica més sobre la seva educació general i sobre el seu desenvolupament literari... a veure... ui ja hem cobert moltes coses

T.- Hem dit moltes coses ja.

E.- També li agradava la filosofia?

T.- Sí, els assaigs, sí que li agradava, molt. I sentia curiositat per tot. Vostè em pregunta si li agradava la filosofia i la política. La política no; no li agradava gens, la veia com el que és una cosa absolutament necessària, no podríem estar sense la política, però les seves predileccions no anaven cap a la política. En canvi l'assaig sí, li agradava molt, ja ho crec que sí, molt. El seu amic Capdevila era un home d'una família molt benestant; havia tingut una educació molt bona i l'havia encaminat una mica cap a la lectura dels grans pensadors, Ell estava entusiasmada i llegia el que li oferia el seu amic amb gran entusiasme.

E.- Sí, És una cosa que m'inspirava curiositat, perquè en l'època de la joventut del seu pare hi havia grans moviments culturals però també polítics, i és una cosa que no es podia evitar i volia saber si el seu pare era actiu en aquests cercles.

T.- No, el meu pare sentia, per exemple, el seu catalanisme, que era molt natural perquè en aquella època tots els artistes sentien Catalunya molt amb la Renaixença, això que hem parlat, el renaixement. Era cultural, o sigui que Catalunya fos culturalment la millor que pogués ser, i que es pogués desitjar que ho tingués al màxim. La política no, la política no li interessava; ell volia la cultura catalana; veia Catalunya a través dels ulls d'un artista, d'un intel·lectual, d'un home que volia el millor pel seu país, però la política no li interessava.

E.- D'acord d'acord ja em deixa més clar el caràcter del seu pare

T.- El caràcter d'ell

E.- Doncs el numero 11 fa l'efecte que el Mestre Toldrà tenia moltes inquietuds intel·lectuals. Llavors vostè guarda alguns records d'aquestes altres inquietuds? Diu que tenia curiositat per tot.

T.- Sí, per exemple li agradava molt fer teatre, li agradava molt, era molt bon actor.

E.- Sí?

T.- Sí, molt, i una vegada els últims anys una colla de gent va reunir-se, uns intel·lectuals, al temps del franquisme, però als últims temps que ja es podia parlar català i es podien fer obres teatrals i van fer obres catalanes a les quals ell hi sortia. I al Liceu les feien, ho feien molt bé. Fins i tot van fer una obra de Molière, i van fer obres de Russinyol, que potser vostè coneix S. Russinyol. Doncs ell feia teatre i ho feia estupendament bé, sincerament crec. El meu pare era un artista en el sentit més ampli de la paraula. Va ser músic perquè el seu pare li va col·locar un violí al coll i li va dir "toca el violí", però si hagués nascut a casa d'un pintor o d'un escultor hauria sigut pintor i si hagués nascut a casa d'un literat, hauria segut escriptor, es això.

E.- Això vol dir que el pare pintava també?

T.- No pintava però dibuixava molt bé, i escrivia estupendament bé. O sigui jo crec que era un home que tot el que era art li era familiar, li era proper. Si el seu món s'hagués desenvolupat en un món literari hauria pogut fer-ho molt bé perquè escrivia molt bé.

E.- Casi em fa ganes d'aixecar la seva carta astral de naixement. (RIALLES) El seu compleany era el dia 7 d'abril?

T.- El 7 d'abril, això mateix.

E.- Doncs a veure si algun dia ho faig.

T.- Doncs em sembla que el mes d'abril es un mes d'artistes, em sembla que sí. Em sona que l'abril dona bastants artistes.

E.- Doncs evidentment ell ho era.

T.- Sí que ho era, jo crec que era un artista per això perquè li agradava fer teatre, perquè escrivia bé, de vegades a l'estiu feia apunts a Cantallops, allà on anàvem a passar l'estiu, i són uns apunts que dius "mira es un senyor que passa l'estona", però no tenia cap presumpció, però jo no hauria sabut fer-ho en ma vida; era ben fet, era una cosa... sabia el que era l'art.

E.- A mi em fa l'efecte que de principis del segle XX era un temps en que la gent podria ser més expressiva...

T.- Exacte. No hi havia tants diners a guanyar i això es molt important. La gent els artistes no guanyaven molts diners sent artistes però ja ho sabien i no els importava. El meu pare sabia perfectament com tots, com en Costa, com tots els artistes igual que ell, pianistes excel·lents, anaven guanyant-se la vida però que no guanyarien mai molts diners si no feien el salt a Europa, anar-se'n a París o algun altre lloc, perquè la música no era una cosa que donés per viure. Molts dels músics contemporanis d'ells es guanyaven molt la vida amb l'ensenyança fent de professor, el meu pare tenia gran quantitat de deixebles de violí, molts, moltíssims, perquè es clar era una manera, a més a més del Conservatori de música, que ell era professor d'allà, però classes particulars en donava moltíssimes, classes de violí, perquè era una manera honrada de guanyar-se la vida. I això es fa ara també que el músic té manera de poder guanyar molts diners, algun d'ells moltíssims diners, fa que la vida sigui més crispada, més difícil. També hi ha més lluita entre ells, en aquells moments com que no lluitaven per cap diner perquè no es guanyaven diners amb la música, per això eren tan amics i per això s'entien tan bé, això era important.

E.- Això dels seus deixebles a Barcelona es una cosa que m'interessa molt i que volia preguntar mes endavant però parlem-ne ara si vol.

T.- Parlem-ne ara, sí, sí.

E.- Quins eren els músics que toquen a l'Orquestra encara que eren deixebles del seu pare?

T.- Penso que ja no n'hi cap ara

E.- Ara ja no?

T.- No, evidentment ara ja no actuen i si en queda algun és ja molt gran. Hi ha per exemple un contrabaix que havia tocat a l'Orquestra i que encara es viu, parla molt bé del meu pare i l'estima per sobre de tot, perquè això sí que ho tenia, es feia estimar per tots els músics de l'Orquestra. Això també ho tenia el meu pare, com que era un home molt intel·ligent sabia que amb els músics d'una orquestra no t'ho pots enfrontar mai, te'ls has d'estimar i has de fer que t'estimin, sinó no hi ha res a fer, ell ho veia molt clar això.

E.- Amb això estic cent per cent d'acord.

T.- Ell sempre ho deia: no es pot lluitar contra una orquestra. I se'ls estimava els músics com si fossin de la família jo crec. Recordo una vegada que li van preguntar: "Mestre Toldrà quan vostè es jubili, vostè trobarà a faltar l'orquestra, vostè trobarà a faltar el dirigir?", i ell va dir "no, no ho trobaré a faltar perquè jo ja hauré complert la meva missió, el que trobaré a faltar són els músics", va dir, és molt bonic això. Trobar a faltar els músics, la companyia de la gent que havia treballat amb ell tants anys.

E.- Doncs és una mica trist això, perquè tant de bo els directors d'avui dia pensessin amb aquesta filosofia.

T.- Em sembla que no es ben be això, ha canviat.

E.- Es una cosa d'altre època.

T.- Escolti, va dirigir no se quants anys, catorze va durar l'orquestra, ells l'adoraven al meu pare, era una cosa que ... tots, tots l'estimaven. No s'enfadava mai amb ningú, no renyava mai a ningú, i en canvi tenia molta autoritat, però per això s'ha de ser bon psicòleg, s'ha de saber tractar, i ell ho sabia fer.

E.- Ell tenia alguns deixebles destacables??

T.- Bueno, l'Antoni Ros-Marbà era assistent de direcció, i les primeres lliçons les hi va donar el meu pare. I després l'Antoni ha fet una gran carrera com vostè ja sap.

E.- Ja, ja. He treballat amb ell

T.- Sí, si va treballar amb ell, perquè el primer mestre que va tenir, perquè el pare també tenia la càtedra de direcció d'orquestra del Conservatori, l'Antoni va ser deixeble d'ell. L'Antoni sempre recorda com treballaven les partitures junts i sempre en parla amb molt d'afecte del pare.

E.- I en Ros-Marbà començava amb el seu pare com a director primerament o com violinista?



T.- Com a director, si, si, si. Perquè el Ros com tothom quan va començar es guanyava la vida com podia pobre xicot, es molt natural, tocava el piano i anava amb grups d'orquestres de ball i coses així, feia el que podia per guanyar-se la vida, però llavors ja va començar a tenir un interès per la direcció i va ser deixeble del meu pare de direcció d'orquestra fins que el meu pare va morir, llavors ell ja era gran i ja va tenir el mestra Matignon, francès, com a director, etcètera.

E.- Doncs com vostè sap jo soc violista

T.- Ho sé.

E.- M'interessa: el seu pare tocava mai la viola?

T.- No, jo no l'havia sentit mai. Si que tenia una deixeble que era una noia, que es va passar del violí a la viola i ell li donava lliçons, d'això si que me'n recordo. Era professor de viola en aquell moment, però no, ell no tocava la viola, suposo que no deu ser massa difícil, no ho sé.

E.- Es una cosa que m'interessava.

T.- Si clar com a violista que és vostè.

E.- Si ja he fet un arranjament, una transcripció dels "Sis sonets" per a viola.

T.- Si està molt bé, ja m'ho va dir ahir el seu amic.

E.- I de fet aquest divendres que ve els tocaré en un recital que tinc.

T.- Estupendo!

E.- Si, si. Vostè sabrà segurament de l'arranjament de quatre dels "Sis sonets" d'aquell violista madrileny, Jorge Amaz. En aquella època, el que no tinc clar, és si el Jorge Amaz treballava amb el Mestre Toldrà.

T.- No, no, penso que tots aquests arranjaments son coses posteriors a la mort del meu pare. Totes aquestes coses s'han fet i jo les vull deixar fer perquè no crec que sigui dolent ni molt menys, algunes me n'he assabentat, d'altres ni me n'he assabentat, però és igual. Jo com hereva del meu pare si veiés que és una cosa anti-musical, diria que no, però per exemple les Vistes al Mar, que està feta per a quartet, ara la toquen en petita orquestra, doncs em sembla molt bé i no hi ha problema, a mi em semblen bé aquestes coses.

E.- Parlant de Vistes al Mar, és l'altre tema molt important, jo conec gent aquí a EEUU, jo mateix, que estem intentant d'aconseguir aquestes partitures però sembla que estan esgotades.

T.- Si es un problema horrorós, perquè estan esgotades i l'editorial no les torna a editar altra vegada. Si vostè li interessés tenir-les jo li puc fer una còpia del que sigui.

E.- M'encantaria perquè de fet, si li interessa a vostè, el meu pla es fer una edició especial dels sis Sonets, tant amb el manuscrit del seu pare que vostè m'ha facilitat, com amb la versió per a viola i piano també.

T.- Clar que sí.

E.- Però m'encantaria produir una edició de Vistes al Mar.

T.- Tot això està editat i suposo que vostè hauria de demanar els permisos o el que fos que no hi hagués un problema legal amb aquesta casa, el que era l'antiga Union Musical que ara està fusionada amb una casa de Londres, que té totes les obres del meu pare, encara que no les editi però té el dret d'editar-les, i llavors vostè hauria de posar-s'hi en contacte o el que vostè cregui convenient, però son obres que estan editades i el més trist és que estan esgotades i aquesta gent no les torna a editar. Jo hi tinc contacte amb aquesta gent perquè ells firmin això. Però per exemple per la versió de viola, vostè té el dret de fer una versió de viola, però si que vostè podria escriure a aquesta gent, a la casa aquesta, i demanar un permís per fer una versió de viola, suposo que això és perfectament factible. Perquè la versió de viola no s'ha fet. La versió de violí sí que s'ha fet, però la de viola es pot fer.

E.- De meravella, perfecte. Bé, a veure, més coses ... Havia preguntat això sobre si el seu pare s'havia vinculat amb algun dels moviments europeus de l'època, però ja m'ha contestat parlant de França i tot això.

T.- sí, sí.

E.- La utilització dels textos castellans, això és una cosa que m'encantaria sentir que m'expliqui.

T.- El per què dels textos castellans?

E.- Exacte.

T.- Miri, és molt senzill: el meu pare havia deixat de compondre, perquè va compondre "La Rosa als llavis" i li van donar un premi l'any 36, uns mesos abans d'esclatar la Guerra Civil; llavors el meu pare va agafar la partitura i la va guardar en un calaix; no es va estrenar ja. I això va ser l'últim que va escriure abans de la Guerra. Després de la Guerra, llavors, uns anys després, acabada la Guerra, un seu amic, el Sr. Porter, de qui en parla molt el llibre d'en Capdevila, va voler, perquè era un home admirador del meu pare, i li va dir que si escrivia unes cançons "ja te les editaré". Es clar, el meu pare que li feia molta mandra escriure, perquè s'hi posava molt seriosament, -no sabia escriure d'una manera així, molt lleugera—doncs va dir "bé, farem unes cançons". Però es clar, en aquell moment fer-les en català era impensable; més tard sí, però en aquell moment que la Guerra era recent no podien fer-les. Llavors, el Sr. Capdevila, l'amic del meu pare, li va triar uns clàssics castellans i va escriure Lope de Vega, en fi, cançons molt boniques que es canten molt, precisament perquè el castellà és un idioma més fàcil per cantar que no pas en català. El nostre estimat català no ajuda gaire a què les cançons del meu pare se sentin, oi?

E.- Sí.

T.- Perquè és una dificultat més per al cantant.

E.- Doncs a propòsit, vostè sap per què interessava tant al seu pare el mitjà de la cançó?

T.- Perquè li agradava la poesia, perquè era un lector de poesia, perquè ell no feia música descriptiva; ell llegia una poesia i li produïa una emoció a la seva sensibilitat. I això ho traduïa en una música. Es clar, si és una cançó és molt lògic, però inclús amb els Sonets, com vostè sap perfectament, els Sonets són per a violí, però al darrere d'això hi ha un vers que va llegir, i aquell vers li ha produït una emoció que el fa escriure aquest sonet.

E.- Igualment amb “Vistes al Mar”...

T.- Exacte, és el mateix.

E.- Està tota basada en poesia.

T.- Sempre és el mateix, sempre hi ha aquest paral·lelisme: una cosa que ell llegeix, una cosa que li produeix una emoció estètica, una cosa que li agrada, ell ho tradueix en música.

E.- Vostè creu que en el fons el seu pare tingués ànims de ser poeta, més que altra cosa?

T.- No, no. Era lector de poesia però no volia ser poeta; feia uns versos molt divertits, versos en broma, però no tenia ganes d'escriure poesia. Era un gran lector de poesia.

E.- I de la poesia a la música altra vegada; ara que penso, en aquestes obres les partitures per a piano del seu pare, segons el meu parer, són molt ben escrites.

T.- Molt, molt. Feia un piano molt ben cuidat, molt treballat. Vostè em demana en un dels apartats si és que el meu pare tornava a mirar les partitures i les canviava o retocava. Ho feia poc, perquè ell retocava molt mentre treballava, o sigui, ell treballava molt a poc a poc, i no crec que tingués problemes amb la melodia, perquè en això no en tenia.

E.- No, cap ni un.

T.- Però a l'hora de l'harmonització, a l'hora de l'orquestració, tot això ho cuidava molt extraordinàriament. Vostè se n'ha donat compte, oi? Si toca els Sonets, el piano és un diàleg amb el violí, no és un piano acompanyant d'aquells de fer “xim, xim, xim”, no. És un piano que dialoga amb el violí. I això ell, quan treballava, ho treballava molt a fons, i llavors alguna cosa sí que deia “mira, ara ho canviaré”, però canviava una cosa, no gaire, perquè quan ell donava una obra per acabada ja era molt acabada.

E.- Però era pianista també?

T.- (Rialles) Ho feia molt malament; havia estudiat dos o tres cursos perquè va comprendre que li convenia per a ser compositor, i el tocava amb molta gràcia, però no era pianista ni res; acompanyava moltes vegades les cançons, en concerts, o si li demanaven ho feia, però no era pianista, en absolut, no ho era.

E.- Em resulta curiosíssim que escriu tan bé per a l'instrument i no el toca.

T.- No era pianista; havia treballat, crec que n'havia fet tres cursos quan era jove, que llavors ho feia tot, va estudiar una mica el piano per ajudar-se segurament en la composició, per poder desxifrar, per poder fer.

E.- Si puc tornar a la pregunta de la llengua –i vostè m'ha explicat molt clarament això dels textos en castellà— un parell de preguntes més. Una seria que va escriure també, o compondre, unes cançons en gallec.

T.- Sí, una. La va dedicar a un amic seu que era gallec, l'Antonio Fernández Cid, i llavors aquest amic seu el va presentar a ell i a uns quants músics..., en Mompou també en va escriure una de cançó gallega, i altres músics madrilenys. Aquest amic seu vivia a Madrid, però venia molt a Barcelona i eren íntims amics amb el meu pare. I llavors li va dir que triés una poesia gallega i que en fes una cançó. I el meu pare va triar aquesta, la que va fer, que és molt bonica, per cert, i es clar, és l'única que ha escrit en gallec, és un homenatge a un amic gallec.

E.- Bé, perdoni la pregunta, però em fa curiositat saber que, com que Franco era gallec de naixement i el seu amic que li va presentar els textos en gallec, pensava que potser el podria protegir políticament?

T.- No ho crec. No, no. Això no tenia res a veure, era una cosa molt personal diguem, entre aquest amic seu madrileny que se sentia madrileny perquè tota la vida havia viscut allí, però els seus pares, els seus avis... era una cosa més que res de nostàlgia, eren les arrels, era gallec i llavors sentia –és molt natural-- una admiració, una estimació per la poesia gallega i per això li va donar al meu pare i va ser una cosa purament dintre de l'àmbit musical. No va sortir la cosa política per res.

E.- Bé, perfecte, és que com no sóc d'allà de naixement, de vegades...

T.- És molt natural.

E.- Bé, a mi em resulta curiosíssim. Jo he creat una mena de base de dades i puc fer les meves recerques en el tema del seu pare i noto que, per exemple, a partir de la Guerra Civil, les cançons de text castellà estan publicades a Barcelona i les cançons amb text català estan publicades a Madrid...

T.- És molt natural, perquè li he explicat, si recorda, que les cançons van ser escrites a petició d'un amic que li va dir “escriu unes cançons i jo te les editaré”, és el senyor Josep Porter, que va fer d'editor i aquest senyor vivia a Barcelona; es clar, llavors es va editar a Barcelona perquè aquest senyor no tenia res a veure amb el món de la música; era amic del meu pare i va voler que el meu pare escrivís unes cançons perquè el nom del meu pare sonés. En canvi, Unión Musical Española, vostè sap que és l'editora de les coses del meu pare, residia a Madrid. Ja d'abans de la Guerra era la més important de totes, abans de la guerra, i el meu pare les cançons que feia ja li editava Unión Musical, és per això.

E.- I com és que a l'any 53, just en mig del franquisme, es van publicar els Sis Sonets amb els textos catalans?

T.- Bé, en aquell moment el català ja es podia enraonar, ja es podia publicar... Naturalment no l'ajudaven, però era tolerat, ja hi havia publicacions i hi havia biografies, literatura, etc .... en aquell moment... perquè, es clar, la dictadura va durar quaranta anys i són molts anys. Durant aquests anys hi va haver molts matisos i moltes coses, i el català no va ser mai protegit però tampoc va ser perseguit a l'última època, o sigui, que tranquil·lament les poesies es podien publicar. No passava res.

E.- Ah, llavors no era perseguit?

T.- En aquella època ja no.

E.- Perquè tinc amics a Barcelona que em diuen que durant certa època del franquisme era prohibit parlar català al carrer.

T.- És veritat, és veritat, des del primer temps no podies parlar català, no el podies escriure, no podies fer res en català, és veritat. Però és clar, com passa en totes les coses, quaranta anys són molts anys, oi, és clar, la gent catalana tothom burxava, tothom, d'una manera o d'una altra... no sé, un concurs... una cosa... i tothom anava trobant maneres de què la literatura catalana anés sortint, oi, i sortia, a empentes i rodolons, però anava sortint de mica en mica, perquè els primers anys no es podia ni enraonar català, però a última hora, una cosa que fos literària, que tingués un cert vernís cultural, etc., doncs sí, es feia, i amb els sonets del meu pare, imagini's, unes poesies que no tenien res de particular, molt boniques sí, doncs es va poder donar normalment, no va passar res. Ni a ell ni a ningú. Hi havia una tolerància pel català.

E.- Llavors, era l'època d'abans dels anys cinquanta...

T.- Quan es va acabar la Guerra el català va ser prohibit totalment; no es podia enraonar, no es podia escriure, va ser prohibit totalment, però això era una cosa tan antinatural, una cosa que el català tenia la força que vostè sap, que el parla tothom, doncs clar, de mica en mica el català va anar guanyat terreny altra vegada. I llavors, de mica en mica, va sortir un concurs en llengua catalana, un poeta que va escriure uns versos... i tot això va anar sortint de mica en mica altra vegada. No és que s'ajudés, no, però es deixava que anés sortint. És aquesta la diferència, ho entén oi?

E.- D'acord. Perquè jo tenia la idea que era prohibit des de sempre.

T.- No, quaranta anys no. Quaranta anys prohibit no ho va ser. La prohibició màxima va ser en acabar la Guerra, és molt natural, perquè llavors totes les coses estaven de punta i tot va ser difícilíssim, la postguerra nostra va ser molt trista, així és que hi va haver moltes prohibicions de moltes coses, entre elles el català, però els últims anys de mica en mica, el català, clar hi havia molta gent jove que anava provant de fer sortir el català, fent coses, fent concursos. I s'anava admetent de mica en mica. És això.

E.- Doncs gràcies per aclarir-m'ho.

T.- (Rialles)

E.- Bé, vostè té alguna idea del perquè... bé, ell va escriure o compondre l'obra els Sis Sonets els anys 21-22, entre aquests dos anys,... i no es va publicar fins l'any 53,,

T.- No, no, no... Es va publicar de seguida. Tot i que de la primera edició ja no en queda res, ningú la té. Perquè clar, es va esgotar, però el meu pare va publicar immediatament, perquè Unión Musical li va editar.

E.- Ah, i qui ho va publicar?

T.- Unió Musical, aquesta editorial madrilenya que diu vostè.

E.- O sigui la mateixa, però vint anys abans...

T.- Sí, sí, sí, quan el meu pare la va escriure, immediatament es va publicar. O sigui que l'edició no sé, si la va escriure el 22, potser és del 22 o del 23 o 24, però hi ha una primera edició, la primera, de quan ell la va escriure.

E.- Doncs suposo que això seria tota una troballa.

T.- Es clar, jo en tinc un exemplar a casa; si vol li ensenyaré, però és clar, jo el guardo moltíssim perquè me l'estimo molt.

E.- Oh, no ho sabia, que bé. Jo tenia la idea que no es publicava fins el 53.

T.- No... es va publicar i es va exhaurir, naturalment, molt aviat i llavors com sempre... a més a més, el meu pare també s'ha de reconèixer que era un home que com que els diners no li interessaven gens, no es preocupava gens d'escriure a l'editorial "escolti, per favor, tornin a editar..." No, no ho feia... i feia còpies a mà i les donava o regalava als deixebles, però no feia que l'editorial els tornés a editar.

E.- I vostè sap per què aquesta música... o millor, per què pensa vostè que aquesta música, els Sis Sonets, ha resultat tan exitosa? On vagi, arreu té èxit.

T.- Sí, és veritat, jo crec que per una raó ben senzilla: crec que és molt violinística, o sigui, està escrita per un violinista que sap la tècnica del violí. Perquè, com vostè sap, de vegades hi ha autors que demanen als instruments unes coses tan estranyes que no les poden interpretar, oi, perquè dius "aquest home no sap el que és un violí o no sap el que és un piano, perquè això realment no es pot tocar". O sigui, per començar, està escrit per un violinista, per un home que sabia perfectament... o sigui, és un model de conservatori, en el sentit que està escrit tan bé pensant que ho toca un violinista. I després perquè el meu pare en aquell moment passava un moment molt feliç: s'havia enamorat de la meua mare, estava felicíssim per casar-se amb ella; era un moment de gran eufòria moral per a ell, un moment de gran felicitat. I sens dubte això fa que la música també ho reflecteixi. És una música alegre, una música lírica. Té molts valors i segurament la seva vida personal també s'hi reflecteix.

E.- I la seva mare era músic també?

T.- No, no, no, la meva mare no ho era. Era una noia de la província de Girona; es van conèixer per casualitat. I va ser un amor que el meu pare va dir “o em caso amb aquesta noia o no em caso amb ningú més”, i ho va aconseguir, i van ser feliços tota la vida, això ho puc dir jo. Van ser eternament feliços.

E.- Sí, Sí, En el llibre, la història de la trobada entre tots dos és molt maca.

T.- Es veritat, és veritat, van ser exemplars en aquest sentit. El meu pare era un home enamoratíssim de la meva mare i la meva mare exactament igual d'ell; es van compenetrar sempre i es van estimar sempre durant molts anys, sempre, sempre. Jo d'això en sóc testimoni. Hi ha una cosa que vostè em pregunta sobre els Sonets del per què de l'ordre dels sonets. Jo li puc dir una cosa, i això sí que és una anècdota que a vostè potser li farà gràcia saber-ho.

E.- M'encanta.

T.- L'últim sonet que ell va escriure va ser “Dels Quatre Vents”. Va ser l'últim i el va escriure la nit abans de presentar-lo al concurs perquè no havia tingut temps d'escriure'l abans. I el va escriure en una nit i es va passar la nit escrivint Dels Quatre Vents, i es va quedar adormit a sobre la taula a la matinada. I la seva mare, perquè encara no era casat, al matí, quan es va aixecar, el va trobar dormint recolzat sobre la taula, damunt el sonet últim que havia escrit.

E.- Si. I l'últim era Dels Quatre Vents...

T.- Sí, sí, era Dels Quatre Vents, el va escriure en una nit, això sí que jo ho sé perquè ell m'ho explicava.

E.- Però va decidir últimament publicar-lo en un ordre diferent, si Dels Quatre Vents és l'últim.

T.- No ho sé; em sembla que a ell això no li preocupava gens. Perquè l'editorial va decidir fer-ne dos quaderns, com vostè sap – volum primer i volum segon— i llavors segons el criteri de l'editorial es col·loquen en un ordre o en un altre, però a ell no li preocupava, això li era igual.

E.- O sigui que possiblement la decisió de l'ordre dels sonets no era seva sinó de l'editorial.

T.- No, no, no era seva. A ell li era igual. Si vostè vol tocar primer un i després un altre, faci com li sembli be perquè a ell no li preocupava gens. Es al criteri de l'interpret que pot dir, “m'agrada més donar aquest que és més lent o aquest que és més ràpid” o el que sigui. Això no el preocupava gens ell, per aquestes coses li era igual.

E.- Ah, molt interessant. En el futur jo espero tenir l'ocasió d'incloure aquesta obra en les meves actuacions moltes vegades, però amb això jo podria anar canviant l'ordre.

T.- Perfectament, faci-ho vostè com vulgui, jo li puc dir, perquè ho sé, que ell no donava importància a aquestes coses. Com les cançons, per exemple, que de vegades alguns

cantants canviaven l'ordre... li era igual no li donava importància, deia "això és qüestió del músic, com ho senti". De l'interpret. Donava categoria a l'interpret perquè ho sentís a la seva manera.

E.- A Barcelona recordo que havia sentit aquesta obra sencera, tocada per un violinista que és fill de l'antic concertí del Liceu. A veure... Com es diu, se m'ha escapat el nom.... era aquest gran concertí del Liceu d'abans, és el fill.

T.- El recordo.

E.- En aquell recital, el noi va convidar un actor per llegir les poesies.

T.- Ah sí, es fa de vegades això sí.

E.- Això era la idea del seu pare, que és llegís l'obra poètica?

T.- No crec no crec que ell ho hagués fet. Ho va posar perquè li semblava que s'havia d'incloure a la partitura. Però estic segura que agradant-li com li agradava la poesia i essent l'origen de la inspiració, que li encantaria que es llegís, estic segura, coneixent-lo tan bé com el coneixia que li semblaria molt bé, perquè ell donava molta importància a la poesia. Molta, Doncs si li donava, està molt bé que es llegeixin.

E.- O sigui, per a ell no era menester que es llegís la poesia?

T.- No, no, no, no era menester. Ell va escriure els sonets però si la persona que el dona vol fer una lectura abans, doncs molt bé. Amb les cançons és igual. Hi ha vegades que en les cançons inclús jo més d'una vegada m'han dit perquè no llegeixes els versos abans... i no m'ha fet res seure en una taula i llegir les poesies perquè potser la cançó es comprèn més bé si prèviament has llegit abans la poesia. Per què no igual amb els Sonets? Es pot fer igual. Però no és necessari de cap manera; el senyor que toca els sonets no cal que el sentim en el vers, toca els sonets.

E.- Doncs l'altra curiositat llavors: com que el seu pare treballava a consciència amb la música, en la composició sobre tot, quan va fer aquesta obra dels Sis Sonets, tenia la idea d'imitar el ritme poètic del sonet? Per exemple, el sonet té una fórmula per seguir. Va intentar imitar musicalment aquesta fórmula d'alguna forma?

T.- No ho sé, no en tinc cap idea. No li puc aclarir. Ni ho sé en absolut.

E.- Jo tampoc, no ho sé. En aquests anys dedicaré temps a descobrir aquestes coses. També conec al Dr. Calmell, que és un gran expert.

T.- Que coneix molt bé l'obra del pare... però ja li dic potser que no, pot ser que no hi donés aquest sentit que vostè diu, però no crec, era molt lliure en la manera, o sigui, la inspiració, aquesta paraula que fa riure ara perquè sembla antiga, però hi hem de creure en la inspiració, doncs li venia per això, per un sentiment, per una sensació, No crec que es volgués cenyir a cap criteri literari. No ho crec. La meva opinió és que no.



E.- Val. I vostè sap, per exemple. com li va arribar la idea de compondre música inspirada en sonets específicament? Perquè això em fa pensar en una música de Franz Liszt, amb un nom semblant, “Els Sonets de Petrarca”.

T.- No ho sé, no conec la gestació dels Sis Sonets, aquesta és la veritat, no me n’havia parlat mai. Ell parlava molt poc d’ell mateix, el meu pare. Hi ha persona que li agrada molt d’explicar coses i de joventut... ell no, ell no, era un home que s’interessava molt pels altres; ell no parlava gaire d’ell, no es donava gaire importància, i les coses d’ell, es clar, convivint-hi com jo tants anys amb ell, doncs anava sabent coses, però no mai perquè fes mai cap conferència sobre ell ni sobre la seva manera d’escriure. No, no, no. Ell feia música perquè era una necessitat per a ell. Es això, era una necessitat.

E.- Se m’acudeix que potser per això sigui tan fascinant perquè com que no parlava d’ell mateix per això volem saber més.

T.- Parlava molt poc d’ell, molt poc.

E.- Bé, m’ha dit tantes coses sobre els Sis Sonets i no sé si puc parlar de tot sobre aquest qüestionari, perquè ja parlarem més temps.

T.- Vol que en parlem quan vostè vingui a Barcelona? N’acabem de parlar, quan vostè vulgui.

.../...

T.- Jo he de sortir aquesta tarda, però més tard, de manera que ara puc estar per vostè, digui, digui.

E.- Bé, seguint el qüestionari, el número 26 ... sobre l’època difícil a Catalunya just després de la Guerra. Com podria explicar l’efecte sobre la música del Mestre Toldrà que tenia aquella època singularment horrible?

T.- És que ell va deixar d’escriure en aquell moment. Ell va patir molt amb la Guerra perquè era un home de 40 anys que en un moment donat semblava que la seva vida, que havia sigut molt dura, perquè ell tocava en un cafè quan tenia 40 anys, encara havia de fer música de cafè; era un cafè que estava molt bé, que tothom escoltava, no com ara que només hi ha soroll, era un cafè on la gent anava a escoltar música. No deixava de ser una música música lleugera. Que al meu pare no li agradava. Això passava exactament abans de la guerra. I ell havia de fer la música de cafè i a més a més feia sonates i dirigia, ell feia de tot el meu pare, perquè tenia una família i s’havia de guanyar la vida. Però llavors quan ve la Guerra s’acaben totes les possibilitats que tenia de trencar-ho això. Per exemple, el mestre Casals i la Generalitat, tenien ganes de fer una Orquestra que fos l’orquestra de Catalunya, però llavors amb la Guerra el mestre Casals se’n va anar, i l’orquestra de Catalunya se’n va anar. I el mestre Casals, que tenia una gran estimació pel meu pare, volia nomenar-lo sotsdirector de l’orquestra. Per quan ell se n’anava a fer les seves tournées de violoncel·lista, deixar un sotsdirector de l’orquestra. Això era un projecte que estava molt avançat a l’any 36, però això també es va perdre. Per al meu pare va ser com el final de la joventut, una època en què semblava que es començaven a obrir-se horitzons amb la direcció d’orquestra, amb la composició, etc., ve la guerra i de

tot això ja no en queda res. I és això. Llavors ell va deixar d'escriure també. Durant la guerra donava classes de violi al conservatori i donava classes particulars a casa per viure i tocava en un cafè, l'únic que va fer, perquè no hi havien concerts ni res.

E.- Si, aquest cafè figura molt importantment en el llibre del Sr. Capdevila.

T.- Si, culturalment no hi havia res.

E.- Miri una cosa, jo havia descobert una grabació, un enregistrament de l'any 32 de quatre dels Sis Sonets en què el seu pare ell mateix toca el violi amb la seva neboda, l'Enriqueta.

T.- Es aquest que s'ha editat ara, l'han editat ara. Hi ha una edició moderna ara.

E.- L'he comprada.

T.- Amb la Mà de Guido. Està molt bé, oi? És curiós són quatre perquè això no es va arribar a editar mai. Va ser una prova que es va fer, jo no sé per què, jo no me'n recordo perquè jo era una nena molt petita, i mai no es va editar...no va arribar a fer-se una edició, i a casa meua va quedar una prova, un disc de pedra d'aquella epoca, i jo un dia vaig pensar "o, a lo millor això sona" i ho vaig donar a un amic que en sap d'aquestes coses i diu "sí que sona sí, sona molt bé", i mira, d'això en va sortir aquest disc amb quatre sonets, perquè no es van arribar a enregistrar els sis, només se'n van fer quatre.

E.- Oi, quina pena!!!

T.- Una pena, perquè com que va ser un projecte que pel que sigui no es va arribar a fer, pel que sigui, o no devien tenir diners, no en tenien mai en aquella època, amb quatre es va plegar i ja no se'n va parlar més. I jo per causalitat vaig trobar aquesta prova en un calaix i la vaig donar perquè s'edités, que si no, l'hagués pogut llençar tranquil·lament perquè no sabia el que era.

E.- Doncs jo tinc aquest disc, l'edició de Moraleda, no?

T.- Sí,

E.- I té també una selecció del Mestre Toldrà que toca com a solista la Missa de Beethoven

T.- La Missa sí, que és molt bonica.

E.- Però molt i molt bonic. Ell té altres grabacions?

T.- Crec que en aquella època se'n va parlar moltíssim d'aquest solista i d'aquest solo de la Missa de Bach. Se'n va parlar molt, perquè es veu que va fer molta sensació pel bonic que va ser i de com bé que va tocar el meu pare.

E.- I tant. Però ens va deixar altres enregistraments de com tocava ell?

T.- No, no, no, no va fer mai res. Mai.

E.- Això és ja tot?

T.- No hi ha res del meu pare enregistrat.

E.- Quina llàstima que em sembla.

T.- És molt trist. I ja sap, el disc en aquella època era molt diferent. Ara el disc es pot fer... tothom pot registrar el que vulgui, en aquell moment no. A més ell tampoc no es devia inquietar gaire per fer discos. No, ell no pensava en una cosa que li hagués pogut donar diners... en això no hi pensava; ell pensava en la música, no pensava en la carrera. Aquesta crec que és la definició del meu pare. Ell pensava en fer música, la millor possible, de la millor manera possible, i la seva carrera, doncs mira, l'anava fent, però no pensava "vull fer carrera". No, no era aquesta la seva manera de viure.

E.- Bé, també sembla una mena de filosofia diferent de l'època.

T.- Es clar, es clar.

E.- I a més, es nota en la manera de tocar la música; és altra manera més natural.

T.- Exacte, exacte; ho era molt.

E.- Doncs, això de l'època de la guerra civil, bé, ja m'ha explicat per què va interrompre la seva activitat de composició.

T.- Sí, ho va interrompre tot. Va ser un parèntesi. Un parèntesi molt llarg, es clar.

E.- Ell va tenir contacte amb aquestes grans figures musicals que van marxar de Catalunya després de la Guerra?

T.- Per exemple, amb Pau Casals, sí, ja ho crec. Ell va anar veure Pau Casals a Prada. I Pau Casals, pobre, ens enviava caixes amb menjar, que teníem molta gana; passàvem molta gana aquí. I Pau Casals enviava als amics, a través de la Creu Roja, enviava paquets, uns paquets de cartró, que encara me'n recordo, amb xocolata, amb llet en pols, coses d'aquestes, perquè poguéssim menjar una mica. I Pau Casals ens ho enviava.

E.- O sigui que ell enviava això a tot arreu als seus amics a Catalunya...

T.- A alguns amics. A nosaltres ens en va enviar.

E.- Des de Prada?

T.- Sí, des de Prada, a través de Creu Roja, enviava de tant en tant una capsa amb menjar, i ens feia una alegria enorme, perquè menjàvem molt poc.

E.- Sí, doncs Casals, el Sr. Casals...

T.- El Mestre Casals...

E.- Amb Manuel de Falla, com era la relació entre el seu pare i Falla?

T.- Molt bona, molt bona. Falla l'admirava moltíssim perquè li havia sentit tocar la seva música, a Madrid, una vegada que va dirigir unes obres d'ell. L'admirava molt. Per

exemple, quan el meu pare va fer oposicions per entrar de violinista en el Conservatori, doncs Falla va enviar una carta dient el màxim que es pogués dir de Toldrà, com si diguéssim, recomanant-lo amb un gran afecte. És una carta que jo guardo i que és molt bonica.

E.- Sí. I no és veritat que el Mestre Falla va demanar que l'estrena de "L'Atlàntida" fos dirigida pel seu pare?

T.- No, no. El Mestre Falla va morir deixant L'Atlàntida molt incompleta. Treballava molt a poc a poc Falla. I L'Atlàntida s'hi va posar quan ja era gran, i la va començar, però va deixar poca cosa de L'Atlàntida. Llavors, a Madrid, el Departament de Cultura la va encarregar a Ernesto Halffter, que potser vostè coneix tal vegada com a compositor, i Halffter era un home que no vivia a Espanya, estava exiliat a França, però en canvi li va semblar molt bé que li donessin uns diners per acabar L'Atlàntida. Jo això tampoc no ho acabo d'entendre (rialles) però és així. Llavors, el Govern espanyol li pagava uns diners perquè ell completés L'Atlàntida. Però llavors, L'Atlàntida aquest senyor no l'acabava mai, no l'acabava mai, i van decidir finalment estrenar el que tingués de L'Atlàntida, fins allà on hagués arribat. I aquesta estrena és la que va fer el meu pare.

E.- Ja tenia present que Halffter va acabar l'obra, però jo pensava que el vincle que l'any 61 el Mestre Toldrà tingués l'encàrrec de l'obra venia de Falla. No venia de Falla, venia de Halffter.

T.- No, no, no. No podia venir de Falla perquè Falla ni remotament sabia quan l'acabaria, ni res. En absolut. No, no, no. Això va ser perquè el Departament de Cultura de Madrid, a pesar que els madrilenys sempre tiren per Madrid, però van entendre que una obra amb lletra de Mossèn Cinto, amb l'Orfeó Català, amb Victòria dels Àngels que era catalana, estrenar-la al Liceu, seria molt bonic; era el lloc en què s'havia d'estrenar, perquè era una obra catalana en molts sentits i es va estrenar al Liceu, i llavors van dir al meu pare també com a director que l'estrenés ell. Però el Mestre Falla ni pensar-ho, pobret, perquè el Mestre Falla va deixar molt incompleta aquesta obra.

E.- Doncs ara que aixequem el nom de la Sra. Victòria dels Àngels, ui, hi ha un munt de parlar aquí, perquè jo tinc entès que ella havia pensat d'enregistrar la integral de les cançons.

T.- I tant, i tant. Volia fer la integral. I és una cosa que la va portar fins als últims temps abans de morir, pobreta, que ja estava molt malament i anava amb cadira de rodes i tot, però era tanta la il·lusió que li feia que, a en Manuel Capdevila li deia "Manuel, no t'amoïnis, ara estic malament, però quan estigui bé jo faré les cançons de Toldrà." Li deia sempre, va ser el seu últim desig, però nosaltres ja vèiem que seria impossible.

E.- Però jo tinc entès també que la Sra. Victòria dels Àngels sempre tenia una relació musical bastant estreta amb el seu pare...

T. – Molt, molt... Perdoni, que em truquen a la porta... Un moment, sisplau.

*(aquí hi ha la interrupció d'un disc a l'altre i crec que falten uns 5 o 10 segons) ..../...*

T.- Digui'm, digui'm...

E.- Doncs això de la relació musical entre la Sra. Dels Àngels i el seu pare...

T.- Era molt forta, molt. El meu pare deia que a la Victòria no se li havia d'explicar res de com s'havien de cantar les cançons, perquè era una persona tan musical, tan musical que no hi havien mai problemes. Sempre ho dèiem, amb la Victòria no hi ha mai problemes, ho entén tot, perquè per a ella la música era com respirar. Ella estimava moltíssim el meu pare com a persona també; s'estimaven molt.

E.- Què opina vostè? Una cosa que a mi com a estranger em fascina és que com és possible que un país tan petit com Catalunya produeix músics tan grans?

T.- Doncs no sé, crec que és una barreja de moltes coses. Ja fa molts anys sempre hi ha hagut afició a cantar; els cors, les corals, sempre hi ha hagut corals a Catalunya. La veu ha tingut molta importància. No hem sigut mai gaire cosa però afició a la música sempre n'hi ha hagut molta: i les sardanes que tampoc es perden; no sé per què és. Però som mediterranis i sentim un gust, un plaer per cantar.

E.- Doncs sembla que bàsicament hi ha un gran vincle amb el cant.

T.- Amb el cant, sí. Jo crec que sí. El pare havia recollit també cançons populars de Cantallops, de persones molt velles que encara se'n recordaven de cançons que ja no les canta ningú i se n'anava amb els vells dels pobles, amb un llapis i un paper de solfa i apuntava les cançons que li cantaven, i aquestes cançons les va harmonitzar i estan publicades, i vostè no sap com es venen per tot arreu del món! Em sembla que són "Cançons Populars Catalanes", es diu el títol; estan editades i són precioses; les hi recomano per si vostè coneix algun col·legi o algú que canti cançons populars. Són una preciositat; són cançons populars catalanes recollides pel meu pare a viva veu cantades per gent vella dels pobles.

E.- Doncs això és interessantíssim. No sabia que el seu pare hagués fet aquesta feina a Cantallops.

T.- Són molt boniques, molt maques; en va recollir moltes, i algunes les va donar a un lloc per guardar-les; el Cançoner Català, em sembla que és, perquè està guardat allà, però algunes d'elles que particularment li van agradar les va harmonitzar; i estan harmonitzades per coral i per piano i veu i estan guardades i són precioses, són una hermosura. De vegades ara, que veig les obres del meu pare que es van donant pel món, veig que les "Nou Cançons Populars Catalanes" es canten per tot el món. Són molt maques.

E.- I aquestes són les cançons que va recollir a Cantallops?

T.- Les va recollir a Cantallops, de la gent vella d'allà.

E.- Això fa recordar la feina de Bela Bartok.

T.- Exacte; això mateix, que li agradava el nacionalisme hongarès, té tota la raó.

E.- Ei el seu pare va conèixer Bartok?

T.- No, no

E.- Apunto aquí les Nou Cançons...

T.- Em sembla que en són nou, perquè també hi ha un altre volum de cançons populars castellanes, que són molt maques, però aquestes les hi va demanar una editorial, però aquestes no les va anar a buscar, va agafar cançons populars editades; però les catalanes són agafades de Cantallops, de gent gran.

E.- Dels músics que coneixia; ja he llegit que ell coneixia Granados perquè va escoltar un recital d'ell.

T.- Molt; i Albéniz.

E.- Albéniz també?

T.- També; els coneixia tots, i Falla... Joaquin Turina era molt amic seu; Oscar Esplà, que era alacantí, no se si vostè el coneixia, eren íntims amics, molt, molt amics.

E.- Una cosa que estic buscant també en aquests dies és quins músics, per exemple, va convidar el seu pare a ser a Catalunya, durant una època, uns dies, per tocar uns concerts... Quins músics van venir a Barcelona a partir del seu pare?

T.- Mentre va ser director d'orquestra hi ha els programes, i vostè hi podria veure clarament allí

qui va invitar segons el pressupost que tenia, que era molt petit, però va invitar tots els directors i solistes que podia. D'una manera personal jo recordo que de l'any 36, poc abans de la guerra, és que hi va haver un congrés de musicologia, de moderns, i recordo que va venir Ernest Krenek, un músic en aquell moment alemany, de la tendència Schoenberg, i el vam tenir a casa allotjat.

E.- El mateix Ernst Krenek?

T.- Sí, sí, Krenek, a casa... Es el que li deia; abans de la Guerra hi havia molt moviment cultural; tot tenia una altura, una cosa, unes ganes que les coses anessin bé, que Catalunya sumés, tot culturalment. Això era en tots els sentits.

E.- Doncs quan vingui jo a Barcelona, si vostè està disposada de parlar més d'aquest tema m'encantaria saber més coses de quins músics visitaven a Barcelona, abans i després de la Guerra Civil.

T.- Molt bé. Jo en realitat no li podré dir gaires coses, perquè llavors jo ja m'havia casat i ja no vivia amb el meu pare i ja no ho vivia tant les coses que ell feia i qui venia; ja no ho vivia tant. Programes... si vostè té temps d'anar a Vilanova i Geltrú, allà hi ha tots els programes del meu pare, perquè el meu pare els guardava tots, i està tot editat allà a la

biblioteca, vostè hi pot anar i estan a disposició de qui ho demani i veurà moltíssimes coses que li aclariran moltes coses, més del que li pugui dir jo.

E.- Els programes estan a la Biblioteca de Catalunya?

T.- A la biblioteca de Vilanova i Geltrú. Allà hi ha tots els programes perquè jo en vaig fer donació. Es molt bonic, són preciosos, programes d'aquella època amb uns dibuixos d'aquell temps i allà es veu tota la trajectòria del meu pare. Des de violinista, quartetista, director d'orquestra i és molt bonic de veure. Són molts volums, sis o set volums, i a vostè li agradarà molt de veure-ho. Li recomano que ho vegi perquè vostè que és professional de la música li agradarà de veure-ho.

E.- M'encantarà veure-ho. Ja hi aniré.

T.- Faci-ho. Vostè m'avisa i jo només he de trucar la bibliotecària; ella encantada, i podrà veure tot el que vulgui.

E.- Doncs jo emocionadíssim.

T.- Molt bé.

E.- Una cosa curiosa també, i és que no va escriure més música de cambra més enllà dels dos quartets i els "Sis Sonets" i era un gran cambrista.

T.- No en va escriure més, no. I ho era un gran cambrista. Molt. Si ell hagués volgut fer carrera de compositor segurament l'hauria fet, però és que la carrera de compositor d'ell sempre va ser com infiltrada dintre de la del violinista o del director d'orquestra. No va poder dedicar-se mai només a la composició com va poder fer Montsalvatge o altra gent. Ell sempre havia de fer al mateix temps una altra cosa i la composició sempre es el que quedava enrere, és això. Ara, ell deia que "el dia que em jubili, si tinc el cap clar, escriuré un concert per a violí". Això sempre ho deia. O sigui, no és que ell hagués perdut les ganes d'escriure, és que no tenia temps; esperava jubilar-se –pobret no ho va poder fer perquè va morir--, però ell esperava a la jubilació per escriure un concert; sempre li havia sentit dir.

E.- Molt interessant... Havia planejat un concert per a violí? És una pena que no ho pogués fer.

T.- Sí.

E.- Això del 37, vista la influència dels quartets de Beethoven, el seu pare se sentia més preparat per a compondre la música de cambra a partir de l'obra de Beethoven? Li sembla?

T.- No ho sé. Jo crec que ell sentia molt, però molt, d'interès per la música de cambra i sens dubte els quartets de Beethoven el van formar perquè és una peça fonamental, però no sé fins a quin punt el van formar, perquè ell tampoc no en parlava gaire. No li puc dir.

E.- I cal recordar la seva veu mediterrània, de la que ja me n'ha parlat molt amablement, el cant mediterrani....

T.- Ell era molt mediterrani; la seva música és molt mediterrània; no pot ser ni sueca ni noruega, de cap manera, de cap, manera.

E.- No sé, tinc la sensació que podria cansar-la molt perquè podria estar tot el dia parlant amb vostè...

T.- Doncs fem una cosa, vingui un dia a la tarda tranquil·lament quan sigui a Barcelona i llavors parlarem. Faci'm un qüestionari (riures) i parlarem de viva veu a casa meva.

E.- Perfecte. La deixo descansar una mica però estic molt emocionat per aquesta oportunitat de parlar amb vostè.

T.- I jo estic molt contenta si l'he pogut ajudar una mica.

E.- Doncs mil gràcies

T.- El que vostè fa és molt bonic i jo m'estimo moltíssim el meu pare i la seva memòria, i crec que la seva obra s'hauria de conèixer, perquè ell no se'n va preocupar gens de la seva obra; ell es preocupava molt de la música però no es preocupava d'ell. Ell era molt feliç amb la meva mare i amb la seva música, però no pensava en guanyar diners ni en l'èxit. Això no l'inquietava gens. Però que hi hagi algú que se'n preocupi, que hi hagin persones, que afortunadament encara n'hi ha, això m'agrada molt a mi i em fa molt feliç.

E.- Doncs si hi ha alguna cosa, qualsevol cosa, que jo pugui fer per vostè, em pot comunicar això a través de J.A.

T.- Molt bé, tinc la seva adreça, moltes gràcies. L'espero i espero que ens veurem aviat, i ja em reservaré una tarda per parlar amb vostè amb molt de gust.

E.- Doncs jo tinc planejat d'anar a Barcelona sobre el 21 de maig.

T.- De maig, perfecte.

E.- Qualsevol cosa, contacti amb J.A.

(Comiats)



## **Interview in English Translation**

### ***The Interview with Mdm. Narcisa Toldrà 24 April 2005***

*In preparing the English text of this telephone interview with Mdm. Toldrà, the difficulty is to capture the gregariousness of her character, the charm and pleasure of the tone of her voice. It was so very evident that Mdm. Toldrà, after many years having been witness to the institutional amnesia that surrounded her father's name in Catalunya, was immensely pleased to speak with someone overseas who knew and respected her family name. Her use of the Catalan language is utterly polite, while containing those words of familiarity that flavor a conversation with that certain dash of informality and comfort that can be so difficult to translate to another language.*

Eric Koontz – Good afternoon! I would like to speak with you a while if you have time...

Narcisa Toldrà – Yes, yes.

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EK – My friend Joan Auladell came to see you?

NT – Yes, he left me a sheet of questions in order to go more quickly.

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EK – Well, the idea is to have a script so I won't forget anything.

NT – That's a better idea; just a moment and I'll fetch mine to keep it close by.

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EK – Perfect.

NT – Talk away! I'm very happy about what you have proposed. It makes me so happy.

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EK – Me too.

NT – I'm pleased you've chosen [to write about] my father.

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EK – I don't know if my friend explained to you: I lived in Barcelona during fourteen years.

NT – Yes, yes. That's why you speak Catalan so well.

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EK – Thank you. I played in the orchestra your father founded.

NT – Yes, the "Municipal [Symphony]." That's wonderful.

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EK – That was my orchestra.

NT – Do you have the book I sent to you by way of Mr. Auladell, the biography by Mr. Capdevila?

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EK – Yes, it's a wonder for information!

NT – Yes, there is lots...

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EK – Many thanks for this book!

NT – I'm very pleased!

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EK – I have a small collection of books about your father. I don't know if Joan told you, I'll come to Barcelona during the month of May.

NT – Yes, only yesterday I saw him, and he said you had the intention to come, so it [will be] a pleasure to see you. Come to my home and we'll have a nice time for a chat.

.  
EK – I would love to.

NT – And I would, too. Just a phone call to agree on a time and it will be a pleasure.

.  
EK – By the way, you are a pianist, no?

NT – No. I?? When I was young, I played the piano a bit. I like music so much, but I didn't like to practice so much, and I left it behind.

.  
EK – Let me comment on two things. First, I should record our conversation because I'm documenting this interview...

NT – Not a problem. Today your friend rang me and asked if that would be a problem, but of course not!

.  
EK – Thank you, that's perfect. I study with a wonderful musicologist here at the University, and she values carrying out things correctly and well-done.

NT – That's right; one should do things that way.

.  
EK – My commentary is about the script of the interview. I have a script of some six pages, rather long, I'm afraid, but if you would like to talk about something else at any moment, that is what we will do.

NT – We can play it by ear. Talk to me about whatever interests you most. Whatever might interest you, or your questions... My father's violin playing in his youth, that's what I know least; that's deeper in the past. [He did] many things as a young man, and I hadn't been born. I know better his time in life as an orchestral director. That was the last part [of his life]; there are things that yes... you ask and I'll answer.

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EK – If you feel uncomfortable with the questions about his youth, never mind. You are an only child, no?

NT – Yes.

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EK – I have the idea, reading these books, that your father confessed many things to you, and that if he mentioned some things about his childhood, it would be a great pleasure to know what he told you.

NT – You already know, as it was written so clearly in the book, the kind of family my father came from; his father was frivolous and irresponsible. My father spoke very little

about his own father, and I understand that because he couldn't speak well of him. He was a man who didn't like to work, conducted business of his own invention, who didn't have his feet on firm ground and had plenty of economic problems. My father lived through that, and suffered; it hurt him quite a lot. But at the same time, my grandfather had a certain intuition; he saw that his son was gifted musically, and he did everything possible for my father to be able to study, and for him to have the best of whatever was available at that time. They didn't live in Barcelona, but they moved the whole family there because my father could then study at the Conservatori [Municipal Conservatory of Barcelona]. My father didn't speak much about it; while on the one hand he recognized all his father did for him, he also [recognized that he] had grave defects as a parent, you understand, don't you? That marked him in his childhood. He was an extraordinarily intelligent man and he overcame those things; it's a way of being that is his own, not to hold grudges inside. He never could have run up against anyone. That was so important to his way of living.

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EK – That's a noteworthy thing indeed.

NT – Very noteworthy, and with artists, still more. He was a man with a scale of values; the most important for him was music and the world of affection: friendship and his love for my mother, for example. That was untouchable, and what's more, he was an open person, amicable, anything you wish, a man with a clear head, with a grand sensitivity, even though he was a musician and artists run the fame of being a bit strange. He was a very normal man and very extraordinary at the same time, you know?

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EK – Yes, of course.

NT – That's the definition: very normal, because he behaved normally, with his students, with his friends, with everybody. On the other hand, inside his mind and his intelligence [there was] a sensitivity, a way of being, a type of training, a... just extraordinary.

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EK – What would you think if I began to read a bit, and you could respond to those things?

NT – Very well, perfect.

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EK – All right, I'm going directly to number two on the question sheet...

NT – Fine.

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EK – that says: your father has been recognized as one of the great Catalan or Spanish musicians of the twentieth century...

NT – Ah-ha.

.  
EK – Right, and furthermore the musical criticism of the epoch and the recordings we have available today demonstrate that he was a fine violinist, and I'm very firmly convinced. He stood out as a composer, well-known orchestral conductor, and was the founder of the Municipal Orchestra of Barcelona, the orchestra in which I served. I would

love to know who were the people and the musical figures who influenced him most as a violinist in his youth, especially his favorite teachers and composers or other types of music that attracted him.

NT – He—I remember for example that his violin teacher was a gentleman who did not make for himself a life as concertizing musician, but was an excellent violinist—my father had such good memories of him; he was Mr. Rafael Galvez, who was a professor at the Conservatory and he said he was a [great] man, a celebrated pedagogue. He always admired his teacher. After that, perhaps you know there was at the same time of my father, during the same years, another musician, a violinist named Francesc Costa, who was excellent. They were intimate friends, those two. And so, as an extraordinary violinist, world-famed, I remember he talked plenty about Fritz Kreisler, the German [sic] violinist.

EK – Yes...

NT – In those times, he was said to have a special gift, a special graciousness in his playing, and he was a grand violinist, and was also a charming man, don't you think? Lots of magic to "hook" one, or we could say that particular "I-don't-know-what" about him; he was [the kind of] violinist of his time, that's it!

EK – And do you know if Kreisler had visited Barcelona to play recitals?

NT – Mr. Kreisler had come to Barcelona, yes, yes.

EK – Oh, really? Wonderful.

NT – Yes, yes, he did come.

EK – It's that I didn't find any documentation of that...

NT – Yes, yes, Kreisler had come and my father was stunned; he said [Kreisler] was perfect because of his technique, and because he was an artist, and understood, and had an extraordinary graciousness. So he really knew what he was doing, and what's more, he did it with an amazing technique. [My father] admired him so much, I remember that.

EK – And Mr. Costa figures prominently in the book by Mr. Capdevila, Jr.

NT – Yes, because they were of a similar age, and had lived all their youth together, you know? They were close friends, and it's so curious because both of them were violinists at the same time, but they never felt any jealousy between them; they were above all friends, and that is so lovely! Costa made a fine career for himself, very nice, and he was very fearful to play [in public], and maybe for that reason he didn't have an even greater career... He had the makings, mind you. But he was an excellent violinist, and with to my father he was a friend until his death, a friend forever.

EK – And so Mr. Costa was from your father's generation? they

NT – Yes, yes, yes, it seems to me they were only a year or two apart.

EK – Ah, right.

NT – They were from the same generation, and they studied together and did many things.

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EK – Ah, that's it. Perfect, I had thought [before today] Mr. Costa was of a different generation, possibly a bit older.

NT – No, no, no... they were the same age. (*Laughter*)

.  
EK – Well, fine. And so, did he admire the way Heifetz played?

NT – Yes, very much, very much.

.  
EK – And so Heifetz came to Barcelona... do you know? Did he also play in Barcelona?

NT – Yes, I do believe so, because my father talked a lot about him and he had heard [Heifetz] play somewhere else... I don't know; I do know he admired Heifetz very much... also.

.  
EK – Well, that's something I'll search for diligently in the documentation because...

NT – We'll see.

.  
EK – A part of my thesis is concerned with the cultural activity in Barcelona and Catalunya in the early twentieth century, and with how that [activity] was basically ruined by the dictatorship [of Franco].

NT – With the war!

.  
EK – Exactly, yes.

NT – It is true that before the Civil War there was a very "sweet" time, as one could say, a time when there were poets, writers, painters, great pedagogues; there was a moment in which [our] culture was within reach of everyone, and of course, that's the time in which my father was living. For example, they wrote songs because the poets were their friends, because Segarra, when he wrote, he sent [my father] a book so he could write a song. Josep Carner was the same, Tomàs Garcés also, they were all friends, the poets and the musicians... Of course my father—you, in your questionnaire, ask me at one point how he chose the verses [of the Sis sonets]—well, it wasn't difficult at all for him because all the poets were his friends. He had a friendship with Segarra, and he was very close with Tomàs Garcés; why, he was the best man when [Garcés] was married, you know?

.  
EK – My! Then of course, the music...

NT – ...With Carner, just the same; he is considered one of the great Catalan poets, and they also had a great friendship. Of course, because my father was excited about poetry, that he would have friends among the poets and would write songs was easy, no? He carried it within himself.

EK – So then, that’s fine, because you already know that was something I wanted to ask: if he knew these poets who are such large figures in Catalan literature.

NT – Large figures!! Well, they were friends one and all, they cared about each other, Segarra, Castells, Carner, they were all such good friends, and Salvat Papasseit, who was the author of “La Rosa als Llavís” also. That’s it; it was a good ambience that was lost totally with the Civil War.

EK – And so I have the clear idea that your father was an avid reader.

NT – Very much so; he loved to read. He said that as a youngster he read everything he could find to read, that he had read in a most anarchical way because he was interested in everything. I think he had such an interest in all things concerned with culture, whatever was music or literature; he was interested in it all and so he read everything and he said, “I have not read in [any] order; I haven’t read well,” because his serious studies were naturally dedicated to music. That is, university studies were not something he did, but on the other hand, he had a very great desire for culture, and he learned it by reading and so he read everything he could find.

EK – That was truly impressive; I notice that in Catalunya everyone reads avidly

NT – No, no, no. That’s so, and you are right, but he read so much—I remember having at home the new editions of books that would come out. Well, he had them all: the classics, the translations by Segarra that are so fantastic and are models [for translation], but really are models. They were all at home, and so he was also up to date on the current literature.

EK – Well then, could I ask you something more?

NT – Of course you may!

EK – It has to do with [his] youth; I’m fascinated by the Quartet Renaixement, so a couple of things about the quartet: how did he get those partitures for string quartets at such a young age?

NT – I really don’t know how he could have done that, because they [the members of the quartet] had very little money, very little, so it seems that between them they scraped together something and made a common purse, so when they had some money they bought a bit of material. They were also given [partitures], and sometimes they got things on loan. I don’t know how they did it because that’s long ago; I don’t know, but I do know that when they at the Conservatori at age fourteen or fifteen they already played sonatas among themselves, and put together small groups among companions there, before forming the Quartet Renaixement. That is, the idea of a quartet he always had, since chamber music is what he liked best above all, more than symphonic music even; he said that pure music was chamber music.

EK – I can certainly relate to that as a violist!

*(much laughter in agreement)*

NT – That’s what he always said: “In reality, I’m nothing more than a quartet player.”

EK – For me, as a foreigner, not born in Catalunya, it fascinates me, this idea that the name should be “Quartet Renaixement...”

NT – That’s because in those times all around Catalunya there was this movement called La Renaixença [*The Renaissance*], the renaissance of the will to imbue Catalunya with cultural values, apart from politics, from a cultural point of view. And for example, the sardana—you know the sardana is a Catalan dance—but the composers at that time were interested in writing sardanas that were more than something simple and easy: they wanted to write quality sardanas. You know something about Juli Garreta, or maestro Lamotte de Grignon, maestro Casals; they wrote sardanas. They all had an interest in making making the sardana into something of concert quality, and so then this movement that was happening was the renaissance, and that was [happening] in all the arts in Catalunya.

EK – And so the name [of the quartet] comes directly from the cultural movement?

NT – Yes, from that desire, in that time, and from the stage of [cultural] development, so that in that time culture in Catalunya could occupy a place.

EK – Yes? That is something I supposed, but I didn’t see that written anywhere. Apart from the question of partitures and the money put together to get scores, I have read that in that epoch in Catalunya several libraries were founded, including the Library of the Ateneu.

NT – Yes, yes, and how! There were many fine pedagogues. Teaching [in Catalunya] was at a much higher level than one could find in the rest of Spain; there were excellent teachers. Perhaps you will remember the name Oriol Martorell, who was the director of the chorale...

EK – Yes, yes.

NT – The Chorale Sant Jordi, and his father was an outstanding pedagogue. And others. It was a time that, in this way, too, there was a great blossoming among the public.

EK – Right. Let’s see, something more... There are so many things to talk about with you.

NT – (*laughter*) Well, we will talk about them all when you come.

EK – Your father must have practiced the violin tremendously as a youngster, and so I have seen in the book [biography] that he enjoyed the music of Bach.

NT – Yes, very much. I remember that when he worked as a violinist—those things all of you do, when you work out things during practice—he always practiced Bach, always. I, what I always heard was Bach. I remember as a child that he always listened to Bach. It was his work-in-progress music, let’s say.

EK – Well, it's interesting because there's a quote from your father in the book by his friend Capdevila, in which he says that he liked to start the day by playing the music of Bach, the Sonatas and Partitas. That made me think of Pau Casals, because he did the same thing.

NT – Yes, yes, it's because Casals influenced so much the musical formation of my father...

EK – Yes?

NT – Very much, very much. Because Casals was a man... you know he created an orchestra with his name, no?

EK – Why, yes!

NT – [It was] an orchestra called “Pau Casals,” and they were paid with money from his own pocket, and in that time few people went [to the concerts] because there was no habit of concert-going, and Casals—you'll be amused to know this—was the one who introduced Brahms in Barcelona, but he couldn't offer a whole symphony. He only gave them one movement, because the people would have been too bored.

EK – Oh, really?

NT – Now isn't that a pretty story?

EK – Yes, yes! (*laughter*)

NT – He programmed one movement, from the first [symphony], the third, the fourth, and so on, and little by little by little he introduced Brahms. It was he; it was maestro Casals who brought Brahms to Barcelona. My father always said that. And he said that Casals, who was wasn't a conductor because he didn't, let's say, have a conductor's arm, but [he said] that Casals was a musician so extraordinary that the rehearsals with him were a delicacy. To hear how he explained music, the way he said things, how he explained what they were interpreting...

EK – Well, to say that Casals didn't have a “conductor's arm...” I think many people agree with that, but your father did not study to be a conductor either, but he had a great talent.

NT – Yes, that's so, because he was expressive, my father, he was expressive in his manner of reasoning, in his way of gesticulating, and so, of course, in his way of conducting as well. He was an expressive man. He didn't ever conduct thinking of the audience—the good or bad gestures, that didn't matter at all to him. But as he was very musical, he made the movements that had to be made. I think certainly that aesthetically he made beautiful movements.

EK – Yes, yes. Then do you know the violin your father played? Which instrument?

NT – He had a violin he bought.. you would know... that was owned by a cellist named Gaspar Cassadó...



.  
EK – Oh, certainly!

NT – Yes, very well. So the brother of Gaspar Cassadó, who was called “Tin”—I suppose his name was Valentín—was a violinist and he died, and so my father bought his violin. My father played that violin a long time, until he died, of course, because we kept that violin. It was an Italian violin, very beautiful, very beautiful indeed; I don’t know who the maker was. I don’t remember if it was one of those well-known luthiers, but it was a very distinguished Italian violin.

.  
EK – Right, well it is interesting to know which instrument a musician had...

NT – That’s right, and it was an old Italian violin, bought from the Cassadó family, who were close friends, and then [my father] bought it and played it always.

.  
EK – Bought from the family Cassadó...?

NT – Exactly, from the brother who died, and was a violinist.

.  
EK – Speaking of Cassadó, I want to raise another subject, because perhaps many of you in Catalunya aren’t familiar with the authentic furor in this country for Catalan musicians...

NT – Ah, no. We know nothing about that.

.  
EK – But it’s so. During the past month many of us at the University have been talking about Mr. Cassadó, and always the name of Casals comes up, too. People [here] say that this thing of Spanish music is very big, and I say, “No, no. Sorry, but that’s not Spanish music; it’s Catalan music.”

NT – Exactly, it’s very different, eh! Of course it is. Cassadó was a good friend of my father’s, very good. I remember it perfectly, that he was a very pleasant man, very friendly.

.  
EK – Well, it seems that many of your father musical points of reference were German also.

NT – Well, let’s say the most referential ones of German music: Beethoven, Brahms, Schumann... Now, he had a special predilection for French impressionism. I think French impressionism was one of the things that he related to most strongly; it’s one of the things I remember most clearly about my father. Like “Daphnis and Chloë, and Debussy... I never heard it interpreted by anyone as he did it, and I say that with all confidence. I mean, it doesn’t embarrass me one bit to say that; my father is no longer with us and I’m not advertising on his part. But it’s true: I think impressionism was something he understood completely, and he interpreted it in an extraordinary way.

.  
EK – That is interesting for two things, two reasons. That French music, impressionism, was a cultural movement during your father’s day...

NT – Yes, yes, he knew Ravel.

.  
EK – Yes?

NT – He knew Ravel when he was in Paris with the Quartet Renaixement. It's known that they played a quartet by Ravel, and Ravel went to hear a rehearsal, and left very happy, we know. At home I have an album with Ravel's signature, dedicated to the Quartet Renaixement.

.  
EK – Really? So the Quartet Renaixement not only played Ravel, but they also knew him...

NT – Yes, yes, they knew the composer; they knew him in Paris, and went to see him. They were excited to go and see the maestro, whom they adored. And Ravel, who was a man who had a reputation for being a dandy in his choice of clothing, received them dressed in red silk pijamas! (*laughter*) He left them good and shocked because that was unimaginable at that time, at the beginning of the twentieth century, that gentlemen would go around in red silk pijamas, you know?

.  
EK – Right.

NT – Well, that's what happened.

.  
EK – All right, then the French cultural movements... one thing leads me to another, and I'm capable of making you feel a bit crazy; I'm sorry if this is bothersome...

NT – No, no, no. Whatever you say... Go right ahead.

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EK – If I bother you at any time...

NT – Not at all, not at all.

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EK – Right, well, let's speak about France and how your father went there with the Quartet Renaixement to Paris and to Germany. Then there were, let's say, "extramusical" movements in the painting and poetry of France. Did that have an effect on your father? Did he read French perhaps?

NT – Yes, he read French perfectly, and he mastered it as well as his Catalan and knew a bit of English, but very little. Now it's English, naturally, that has expanded more around the world. But generally, in that epoch in Europe, French was the language everyone knew better, and he spoke it well and wrote it very well. And he read plenty of French literature; he really enjoyed it.

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EK – Yes, it's interesting, and at times it's difficult to explain here how important the culture of reading is in Catalunya...

NT – ...and that France is our neighbor, and [we have] so much French influence, because we're on the border with those neighbors. There has always been a very strong French influence in Catalunya. In the rest of Spain, that sort of influence isn't felt as much because it's further away, that's it.

EK – I suppose the poetic movements in France also influenced [your father]...

NT – Yes, yes, he kept himself up to date with all of that. He always bought the book of the moment, and knew which writers were being talked about. He knew the French way of life, in all ways, and loved Paris. When he went to Paris, he was the happiest man on earth; it pleased him so much.

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EK – It's a true delicacy to speak with you, really.

NT – No...

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EK – Oh, let's see, where were we... I'm excited.

NT – Have a look at the questionnaire... let's see what comes up.

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EK – Let's see... here's "as a young man, maestro Toldrà studied chamber music and composition..." I wonder, did he study chamber music and composition formally, or did he discover that sort of music on his own?

NT – I believe he had an excellent teacher, and that was maestro Lluís Millet, who you know was the founder of the Orfeo Català.<sup>123</sup> He held [Millet] in extraordinary esteem as a person, as a composer, as a conductor; evidently he was a grand sort of man, very, very, very extraordinary. My father admired him so much! And I'm sure that as well, during my father's musical training, maestro Millet had to influence him. They say he was an outstanding musician, and I'm sure that in [my father's] composition and quartet activity he must have been a mentor, or someone could reason with.

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EK – Right, of course. About Mr. Millet...

NT – Lluís Millet, the old gentleman, the founder of the Orfeo.

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EK – Exactly... I have a photograph of his statue at the Palau de la Música.

NT – Ah, yes. That's right, at the entry. He was a lovely man, one can see.

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EK – So, a bit more about [your father's] general education and literary development... let's see... Oh my, we've already covered so many things.

NT – We've talked about a lot already.

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EK – Did he also like philosophy?

NT – Yes, essays, yes. He did like that, very much. And he was curious about everything. You ask me if he liked philosophy and politics. Politics, no; he didn't like that at all. He saw that as something that was absolutely necessary, we couldn't be without politics, but his preferences did not go in the direction of politics. On the contrary, essays were a

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<sup>123</sup> The Orfeo Català was the Catalan singing society that built the Modernist concert hall, the Palau de la Música Catalana. The building is still owned by the Orfeo Català, and the group has since evolved into a professional chorus.

pleasure, I'm convinced of that, very much so. His friend Capdevila came from an outstanding family; he had had a very good education and had started out rather well with reading the great thinkers. He was always enthusiastic and read with zest whatever his friend offered.

EK – Yes, that is something that piqued my curiosity, because in your father's youth there were such large cultural movements, and also political movements, things that could not be avoided. I wanted to know if your father might have been active in those circles.

NT – No, my father felt, for example, that his Catalan-ness—which was very natural because at that time all [our] artists felt closely identified with Catalunya with the *Renaixença*, which we spoke of—in the Catalan renaissance. It was culture, that is, that Catalunya might be at its very best culturally, and that it could be a desire to rise to the highest level. Politics, no... Politics didn't interest him at all. He wanted Catalan culture, and saw Catalunya through the eyes of an artist, as an intellectual, as a man who wanted the best for his country, but the political life didn't interest him.

EK – Right, yes, you've now made your father's character clear...<sup>124</sup>

NT – His character.

EK – Well, number eleven on my questionnaire: it seems maestro Toldrà was an intellectually curious man. Do you have memories of his curiosity? [It seems] he was curious about everything.

NT – Yes. For example, he loved to go to the theatre, it was a great pleasure for him, and he was [also] a good actor.

EK – Yes?

NT – Yes, very much so, and once in his last years a group of people got together, intellectuals, in the time of the dictatorship of Franco, but in the latter years once it was permitted to speak Catalan again, and it was possible to present theatrical works in Catalan, and they wrote works in Catalan in which he took part. At the Liceu<sup>125</sup> they were presented, and it was very well done. They even did a work by Moliere, and also works by Russinyol; perhaps you know about Santiago Russinyol. Well, [my father] did do theatre, and he did it stupendously well, I sincerely believe. My father was an artist in the broadest sense of the word. He was a musician because his own father put a violin on his neck and said, "Play the violin," but if he had been born in the home of a painter, or a

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<sup>124</sup> It seemed Mdm. Toldrà was rather uncomfortable speaking about politics and her father. I interpreted this as bringing back painful memories, perhaps of the nation-wide problems that led to the Spanish Civil War, a period that ruined the entire Spanish state and bankrupted the impressive advances the Catalans had made in the fine arts, and so it was evident that it was time for another subject.

<sup>125</sup> The Gran Teatre del Liceu, the opulent Barcelona opera house.

sculptor, he would have been a painter; or if he had been born son of a literary man, he would have been a writer, and that's the way it is.

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EK – Do you mean your father painted also?

NT – No, he didn't paint, but he drew very well, and he wrote wonderfully well. That is, I think he was a man for whom everything artistic was something familiar; it was all something close to him. If his world had developed as a literary world, then he would have been able to do that very well because he wrote well.

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EK – It almost makes me wish to see his astral birth chart! (*laughter*) His birthday was the seventh of April?

NT – The seventh of April, that's right.

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EK – Well, let's see if one day I do that...

NT – Well, to me it seems that April is the month of artists, and that's why he liked the theatre, because he wrote well and sometimes in the summers at Cantallops—that's where we spent the summers, and one could say, "look what a gentleman, how he spends his time!"—but he wasn't presumptuous. However, I wouldn't have known how to do those [things] in my life. It was well done, that was something! He knew what art was.

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EK – To me it seems that at the beginning of the twentieth century, it was a time when people could be more expressive...

NT – Exactly. There wasn't so much money to bring in, and that's very important. The people who were artists didn't earn very much being artists, but they were aware of things and it didn't matter to them. My father knew perfectly well like everyone, like Mr. Costa, just as all the artists knew. Excellent pianists made a living, but they knew they wouldn't bring in much money if they didn't make the jump [across the border] to Europe, going to Paris or something such place, because music wasn't something that made a good living [here]. Many contemporary musicians among them made a living, many, with teaching and being teachers. My father had a great number of violin students, many, very many, because of course—in addition to the Conservatory of Music, where he was also on the faculty—he taught many, many private violin lessons, because it was an honorable way to make a living. And that is still a way a musician can count on to make money—some of them lots of money—but it makes for a tense life, more difficult. There's also more competition between them, [but] in those times, as they didn't compete for money because no one brought in much money with music, that's why they got along so well and were such good friends. And that's important.

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EK – The matter of his students in Barcelona is something that interests me. I wanted to ask about that later, but we could speak about it now if you like.

NT – Let's talk now, yes.

EK – Who among the musicians still playing in the Orchestra<sup>126</sup> were your father's pupils?

NT – I think there is no one left now.

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EK – None now?

NT – No, evidently they no longer perform, and if someone is left, they are now very elderly. There is, for example, a contrabass player who played in the Orchestra who is still living, and he speak well of my father and loved him above all, because that was his gift: he was loved by all the musicians of the Orchestra. That was another thing about my father, as he was so intelligent, he knew with orchestral musicians you can never stand in their way, but you have to care for them and you must behave in such a way that they care for you. Without that, there's nothing to do, and he understood that clearly.

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EK – I agree with that one hundred percent.

NT – He always said, "One cannot struggle against an orchestra." And he loved them as if they were family, I believe. I remember once someone asked him, "Maestro Toldrà, when you retire will you miss the orchestra; will you miss conducting?" And he said, "No, no I won't miss it because I will have completed my mission. What I'll miss will be the musicians themselves." That's what he said, and that's a very beautiful thing. To miss the musicians, the company of the people he worked with for so many years.

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EK – That's a bit sad, though. Would that today's conductors thought along the lines of that philosophy.

NT – I think it's not really that way [anymore]; [things] have changed.

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EK – This is another epoch.

NT – Listen, he directed during... I don't know how many years; fourteen he remained with the orchestra. They adored my father, it was something that... all, they all loved him. He was never angry with anyone, never scolded, and still held his authority, but for that one has to be a good psychologist! One must know how to treat [people], and he knew what to do.

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EK – Did he have some outstanding pupils?

NT – Well [yes], Antoni Ros-Marbà was his assistant in conducting, and his first lessons had to have come from my father. And afterward Antoni made a big career for himself, as you know.

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EK – (*chuckling*) He worked with him!

NT – Yes, yes, he worked with [my father], because his first master teacher...because my father was also the professor of orchestral conducting at the Conservatori, Antoni was his

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<sup>126</sup> *Orquestra Ciutat de Barcelona i Nacional de Catalunya*, the Barcelona Symphony Orchestra.

pupil. Antoni always remembered how they worked through scores together, and always speaks about my father with much affection.

EK – And Mr. Ros-Marbà began studying with your father first as a conductor, or as a violinist?

NT – As a conductor, yes, yes, yes. Because Ros, like everyone, when he started to earn a living, he was a poor lad, as is normal and he played the piano and went around playing with groups who played at ball-room dances and the like. That made it possible for him to earn his living, but then he began to have an interest in conducting, and he became my father's pupil until my father died, and by then he was already a good conductor on his own, and [worked with] Matignon, a Frenchman, as a director, and so on and so on.

EK – Well, as you know, I am a violist...

NT – I know.

EK – I am interested to know... did your father ever play the viola?

NT – No, no I never heard him [play the viola]. Even though he did have a pupil who was a girl, who moved from the violin to the viola and he [continued] her lessons, of that sort of thing I don't remember. He was professor of viola [also] in those times, but he didn't play the viola; I suppose it must not have been very difficult, but I don't know.

EK – It's something I was curious about...

NT – Yes, of course, since you are a violist...

EK – I've made an arrangement, a transcription of the "Sis sonets" for the viola.

NT – Yes, that's very fine, and your friend mentioned that to me.

EK – And actually, I will play it this Friday in a recital.

NT – Wonderful!

EK – Yes, yes. You surely know the arrangement of the "Sis sonets" of the violist from Madrid, Jorge Amaz. In that time, something doesn't seem clear to me... Did Jorge Amaz work with maestro Toldrà?

NT – No, no, I think all those arrangements came after my father's death. All those things were done, and I want to leave it all alone because I don't think it's anything bad, not at all. Some [arrangements of the "Sis sonets"] I am aware of; other, I have no idea. But it's all the same to me. I, as heir [of my father's estate], if I saw that it were something anti-musical, I would not permit it, but for example, "Vistes al Mar," that was written for quartet, now is played in small orchestras, and it seems to me to be just fine; there's no problem there. To me, these things seem fine.

EK – Speaking of “Vistes al Mar,” that’s another important subject. I know people here in the United States, and I myself, who are having difficulties obtaining the parts because it seems they have been sold out...

NT – Yes, it’s a horrible problem because they are sold out and the publisher is not printing them again. If you are interested in having them, I could make a copy of whatever you like.

EK – I would love that, because actually, if it interests you, my plan is to produce a special edition of the “Sis sonets,” with the manuscript you made available to me as well as the version for viola and piano.

NT – Well of course.

EK – I would love to produce an edition of “Vistes al Mar.”

NT – That’s all edited, and I suppose you would have to request permission, or whatever might be necessary in order not to have a legal problem with the publishing house. That was the old Union Musical that has now merged with an English publishing house, and they have all the publishing rights for my father’s works. Even though they don’t edit them, they own the right of edition, and so you would have to contact them or do whatever you think most convenient. But these are works that are edited, and the saddest of all is that the partitures are all sold and those people don’t [want to] make another printing. I have contact with these people because they must sign off that way. But for example, the version for viola: you have the right to make a version for viola, but if you could write to these people [in England] and request permission to do a version for viola, I suppose that it would be perfectly feasible, because the version for viola has not been done before... The violin version, well yes, that has been written, but for the viola has yet to be done.

EK – Marvellous, perfect. Well, let’s see. More things... I had asked you if your father had shared links with some of the other European movements of the epoch, but you responded by speaking about France and all that...

NT – Yes, yes.

EK – The use of Castilian texts: that’s something I would love to hear explained.

NT – The why and wherefore of the Castilian texts?

EK – Exactly.

NT – Look, it’s very simple: my father had left composing behind because he wrote “La rosa als llavis,” and he was awarded a prize in 1936, a few months before the Civil War broke out. Then my father took the partiture and saved it in a drawer; it hadn’t yet been debuted. And that was the last thing he wrote before the War. After the War, then, a year afterwards when the war had ended, a friend of his, Mr. Porter—about whom much is said in the book by Mr. Capdevila—wanted (because he was an admirer of my father)... and so he asked my father if he would write some songs and “then I will edit them.” Well



of course, to my father it seemed a huge task to write them, because he was very serious [about his composition]. He didn't know how to write in a light, frivolous way. Well, he said, "Okay, we'll write some songs." But of course, in that moment, writing them in Catalan was unthinkable. Later, fine, but in those times when the Civil War was fresh, he could not write [the songs] in Catalan. So Mr. Capdevila, friend of my father, chose some texts from classic Castilian [poetry], and wrote [music to] Lope de Vega, and well, they were very pretty and are sung plenty, precisely because Castilian is a language that is far more easily sung than Catalan.<sup>127</sup> Our beloved Catalan language doesn't help at all in having my father's songs heard, no?

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EK – Right.

NT – Because it's yet another difficulty for the singer [to learn another language].

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EK – About that, do you know why the song form interested your father?

NT – Because he liked poetry, because he was a reader of poetry, and because he didn't write descriptive music. He read poetry, and it produced an emotion for his type of sensitivity. That he translated into music. Of course, if it's a song, that's very logical, but also with the "Sis sonets," as you yourself know very well, the "Sis sonets" are for the violin, but behind that there was a verse he had read, and that verse produced an emotion that moved him to write [the music].

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EK – Just as "Vistes al Mar..."

NT – Exactly, it's the same.

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EK – It is all based on poetry.

NT – It is always the same, there is always that parallel: something he reads, something that stimulates an aesthetic emotion, something he likes, and he translates it into music.

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EK – You believe your father, deep down, had the drive to be a poet more than anything else?

NT – No, no. He was a reader of poetry but did not want to be a poet. He wrote amusing verses, verses for a joke, but was not moved to write poetry. He was a great reader of poetry.

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EK – And from poetry to music again. Now that I think about it, in these partitures the piano parts of your father, according to my point of view, are well written.

NT – Very much so. He wrote with attention for the piano; it was very well worked out. You asked me in a part of the questionnaire if my father went back to his scores to change or re-write things... He did that very little because he touched up things as he

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<sup>127</sup> The reference here is to the accessibility of the Castilian language rather than the technical difficulty of the Catalan language.

wrote. That is, he wrote bit by bit, slowly, and I don't believe he had any problems with melody, because he didn't have [to make changes].

EK – No, never.

NT – But at the time of the harmonization, when it was time to orchestrate, everything was cared for extraordinarily. You have noticed, haven't you? If you play the "Sonets," the piano is in dialogue with the violin; it is not an accompaniment like those "plink, plank, plunk," no! It's a piano that dialogues with the violin, and that, when he worked, he worked out in detail, so then [later] if he thought, "look, now I'll change that," then he changed it, but not much because when he pronounced a work completed, then it was very much finished.

EK – But was he also a pianist?

NT – (*laughter*) He did that very badly; he had taken two or three courses because he understood that would be useful as a composer, and he played with graciousness, but he was no pianist or anything of the sort. He accompanied songs many times in concert, and if he were asked, he would play, but he was not a pianist. Absolutely not, he was not a pianist.

EK – It seems odd that he would write so well for the instrument if he didn't play...

NT – He wasn't a pianist. He had worked—I think he had taken three courses when he was young, when he did everything—and had surely studied a bit to help himself with his composition, but [only] in order to decode, just to be able to do it.

EK – If I could come back to the question of language—and you did already explain very clearly the bit about the Castilian texts--, just a couple more questions. One would be about what he wrote, or composed, in Galician<sup>128</sup>...

NT – Yes, there was one. He dedicated it to a friend who was Galician, Mr. Antonio Fernández Cid, and at the time that friend of his presented him and several other musicians [to the public]... Mr. Mompou also wrote a Galician song, as well as did some other musicians in Madrid. That friend lived in Madrid, but he came often to Barcelona, and they were close friends, he and my father. And then he suggested [my father] choose a Galician text and make a song out of it. My father chose that [text], he wrote the song (which is certainly very pretty), and of course, it's the only one written in Galician. It is an homage to a Galician friend.

EK – Well, pardon the question, but I'm curious to know if, as Franco was Galician-born and [your father's] friend was also, the friend might have been protecting him politically?

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<sup>128</sup> This question was asked because the set of song in which "As froliñas dos toxos" appears was composed after the Civil War, and the dictator Franco, who emerged victorious, was himself a native of Galicia. Mdm. Toldrà artfully dodges the political implication.

NT – I don't think so. No, no. That had nothing to do with it, it was something very personal, let's say, between that friend in Madrid, who felt himself identified with Madrid since he lived all his life there... But his parents, his grandparents... It was more a nostalgic thing than anything else, those were his roots; he was Galician and so he felt—which is very normal—and admiration, a love for Galician poetry, and for that reason he thought of my father. It was something completely within the musical realm. Politics were not involved at all.

EK – Perfectly understood. It's just that since I wasn't born there, sometimes...

NT – That's very natural.

EK – To me it seemed curious. I created a kind of database to use in the research about your father, and I noticed that, for example, after the Civil War, the songs with Castilian text were published in Barcelona, and the songs with Catalan text were published in Madrid...

NT – That's very normal because, as I explained, if you recall, the songs were written at the behest of a friend who said, "You write some songs, and I will publish them." That was Mr. Josep Porter who was the publisher, and he lived in Barcelona. Of course then, they were published in Barcelona because that gentleman had nothing to do with the world of music. He was one of my father's friends and wished that my father would write some songs in order to make [my father's] name more familiar. On the other side, Unión Musical Española—you know that is the publisher of my father's things—was located in Madrid. Already well before the War it was the most important of all [publishing houses], before the War. And the songs my father wrote were already published at Unión Musical, and that's why.

EK – And how did it come to be that in 1953, right in the middle of the dictatorship, the "Sis sonets" were published with their Catalan texts?

NT – Well, by that time one could "reason" in Catalan; it could be published... Naturally [the Catalan language] was not helped along [by the government], but it was tolerated, and there were publications and biographies, literature, et cetera... In that moment... because, of course, the dictatorship lasted during forty years, and that adds up to many years. During those years there were shades and details, and many things, and the Catalan language was never protected, but neither was it persecuted during the last years [of the dictatorship]<sup>129</sup>. That is, poetry was easily published, and nothing came of it.

EK – Ah, so it was not persecuted?

NT – No longer in that epoch, no.

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<sup>129</sup> It was fascinating to hear Mdm. Toldrà's tranquil assessment of the linguistic tolerance of the dictatorship, while even these thirty years after the end of the dictatorship and the birth of the new Spanish democracy, political battles still rage over the many instances of intolerance toward non-Castilian cultures and languages, with special emphasis on both the Catalan and Basque languages.

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EK – It's that I have friends in Barcelona who say that during a certain time of the dictatorship it was prohibited to speak Catalan in the street.

NT – That is true, it's true. From the earliest times you couldn't speak Catalan, you couldn't write it, and you could not do anything in Catalan, it's true. But of course, as with all things, forty years is a long time, no? Of course Catalan people were seething, everybody, in one way or another... I don't know, like a contest... some sort of thing... and everyone found a way to facilitate Catalan literature, oh, and how it came out of the woodwork! By pushing and rolling along. But it came back bit by bit because during those first years one couldn't even think in Catalan; but by the end, if something was literary, if it had a certain cultural varnish or such... well yes, it could be done, and with my father's "Sonets" just imagine, a few poems that had nothing special in particular—they were beautiful, yes--, well then they could be presented as normal, and nothing came of it. Not to [my father] nor to anyone. There was a tolerance for Catalan.

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EK – Then that was the epoch before the 1950s...

NT – When the war ended, Catalan was totally prohibited. One wasn't allowed to think, one couldn't write; it was prohibited totally. But that was an anti-natural thing; one thing about Catalan is that it has a force, as you know, and everyone speaks it. So of course it gained ground once more, little by little. And then, bit by bit, a contest in Catalan came to the forefront; a poet who wrote verse... All that emerged bit by bit again. It's not that there was any [official] help, no, but it was allowed to emerge. That's the difference, you see?

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EK – Good. But I had had the idea it had been prohibited during many years...

NT – No, forty years, no. It was not prohibited forty years. The prohibition maximum was after the war, as is normal, because then everything was at an end, and everything was difficult. Our post-war period was very sad, and there were prohibitions of many things, among them the Catalan language, but in the last years, bit by bit, of course many young people tested the limits to bring back Catalan. They did things, competitions, and [the language] was permitted little by little. That's it.

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EK – Well, thank you for clearing that up for me.

NT – (*laughter*)

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EK – Right, do you have any idea why... why he wrote the work "Sis sonets" in the years '21-'22, during those two years... and then it was not published until 1953...?

NT – No, no, no. It was published immediately. Even so, from the first edition nothing is left, no one has it. Because, of course, it was sold out, but my father published it immediately, and Unión Musical did the edition.

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EK – Ah... who published it?

NT – Unión Musical, that publishing house in Madrid that you mentioned.

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EK – That means... the same publisher, but twenty years earlier...

NT – Yes, yes, yes, and when my father wrote it, it was immediately published. I mean, about the edition I have no idea if it was written in '22... maybe '22 or '23 or '24, but there is a first edition, the first, [just] when he wrote it.

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EK – So I suppose that would be a real find!

NT – Of course; I have a copy at home. If you like, I'll show it to you, but of course I keep it well cared for, because I do love it.

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EK – Oh, I didn't know, how wonderful! I had the idea it was unpublished until 1953.

NT – No... it was published and was sold out, naturally very early on, and then always... What's more, about my father it must be recognized that he was a man who took little interest in money and didn't worry about writing to his publisher to say, "Listen, please print another edition..." No, he didn't do that. And he made copies by hand and gave them as gifts to his pupils, but he didn't push the publishers to print more.

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EK – And do you know why this music... or better, why do you think this music, the "Sis sonets," became so successful? Wherever it goes, it's a success.

NT – Yes, that's so, [and] I think it's for a very simple reason: I think it's very violinistic. That is, it was written by a violinist who knew violin technique. Because, as you know, at times there are composers who ask strange things of the instruments, that cannot be played or, as you might say, "that fellow knows nothing about what a violin is, or anything about a piano, and that's why this really can't be played." I mean, to begin with, this was written by a violinist, by a man who knew perfectly [it] well... That is to say, it's a conservatory model, in the sense that it is written thinking that it would be played by a violinist. And then, because my father, at that moment of his life, was in a very happy time: he had fallen in love with my mother and was happy because he was going to marry her. It was a great, euphoric moment for him, a time of so much happiness, and without a doubt that is something that the music reflects. It's a cheerful music, a lyrical music. There are many good things about it, and surely his personal life is reflected in the music.

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EK – And your mother was also a musician?

NT – No, no, no, my mother wasn't. She was a girl from the province of Girona; they met by chance, and it was a kind of love that made my father say, "Either I marry this girl or I marry no one!" And he did it, and they were happy the rest of their lives, I can tell you. They were eternally happy.

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EK – Yes, of course. In the book of their meeting is so nice...

NT – It's true, it's true; they were exemplary in that sense. My father was a man very much in love with my mother, and my mother, just as enamored as he. They really shared their lives together, and they always loved each other, always, always... I am a witness to

that. There was something you asked me about the Sonets, about the order of the pieces. I can tell you something, and perhaps it will please you to know it...

EK – I would love that!

NT – The last of the “Sonets” he wrote was “Dels Quatre Vents.” It was the last [of the pieces], and he wrote it the night before submitting the work at the competition, because he hadn’t had time to write it earlier. So he wrote it in a night, stayed up all night writing “Dels Quatre Vents,” and he fell asleep on the table in the wee hours. And when she woke up the next morning, his mother (because he wasn’t yet married) found him there, bent over the table on top of the last Sonet he had written.

EK – Yes... the last was “Dels Quatre Vents...”

NT – Yes indeed, it was “Dels Quatre Vents,” and he wrote it in a night. I know that because he told me about it.

EK – But he decided [later] to publish it all in a different order, if “Dels Quatre Vents” is the last!

NT – I don’t know. I think he wasn’t worried about that. [But] the publisher decided to do the printing in two books, as you know—first and second volumes—and so according to the criteria of the publisher, [the Sonets] had to be placed in some order or another, but that didn’t concern him at all.

EK – You mean that possibly the decision about the order of the “Sis sonets” was not his, but rather of the publisher...

NT – No, no, no, it was his [decision]. It was all the same to him. If you would like to play first one [of the movements] and then another, do as you please because that matter didn’t worry him one bit. It is the criteria of the performer that guides [the order] that dictates, “I prefer to play this one which is slower, or that one which is quick,” or whatever it might be. That didn’t matter to him at all; those things were all fine.

EK – Ah, how interesting. In the future, I hope to have occasion to include this work in many other performances I will play, but this way I can change the order.

NT – Perfectly fine, do as you please. I can tell you that because I know that it was not an important matter to him. Like songs, for example. Singers sometimes change the order... That was all the same to him and didn’t seem important. He said, “That’s a question for the musician; may he do it as he feels.” The performer’s [choice]. It gave the sense of more prestige because the musician followed his own feelings.

EK – I remember hearing the complete work in Barcelona, played by a violinist who is the son of the former concertmaster of the Liceu. Let’s see... What was his name? It escapes me just now... He was that well-known concertmaster of the Liceu before, and [the violinist] was his son.

NT – I remember [him].

.  
EK – In that recital, the young man invited an actor to read the poems.

NT – Oh, yes, sometimes it's done that way, yes.

.  
EK – Was that the idea of your father, that the poetry should be recited?

NT – I don't believe so; I don't believe he would have done that. He put it there because it seemed to him that [the poetry] should have been included in the partiture, but I am sure—since he loved poetry as much as he did, and because the poetry was the inspiration for the music—that he would love that it be recited. I'm sure, knowing him as well as I did, that he would think it a good [idea] because he thought poetry was important, very important... Well, if he put it there, then it's well and good that the poems be read!

.  
EK – You mean, for him it was not required that the poetry be recited?

NT – No, no, no, it was not required. He wrote the Sonets, but if the person who performs them wants to do a reading before, then so be it! With songs it's the same. There have been times when I—more than once—have thought, why not read the verse first? And it was no bother to sit at a table and read the poems first, because perhaps the song might be better understood if one has previously read the poetry. Why not do the same with the Sonets? It could be done just as well, but it is not really necessary. The gentleman [sic] who plays the Sonets doesn't have to let us hear the verses; he plays the Sonets.

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EK – Well then, another curiosity: seeing that your father worked out his music so thoughtfully, above all when he composed... When he wrote the "Sis sonets" did he have the idea to imitate the poetic rhythm of the sonnet? For example, the sonnet has a formula that must be followed. Did he attempt to musically imitate that formula somehow?

NT – I don't know... I have no idea. I can't clear up that matter for you. I have absolutely no idea.

.  
EK – I don't know either. I'll put some time into finding out. I also know Dr. Calmell, who is an expert...

NT – ...who knows well my father work. But perhaps I would say that no, perhaps [my father] did not write in this sense you've mentioned. I don't believe so. He was very free in his manner, that is to say, [in his] inspiration, that word that makes people laugh [now] because it seems old-fashioned. But we have to believe in inspiration, and things came to him that way, by way of a sentiment, or a sensation. I don't think he wanted to adhere to some literary criteria, no, I don't think so. My opinion is "no."

.  
EK – Fine. And do you know, for example, how he came to have the idea to compose music inspired in sonnets specifically? Because it makes me think of a work by Franz Liszt, one that has a similar sort of name, the "Petrarch Sonnets."

NT – I don't know, as I am not familiar with the gestation of the "Sis sonets," and that's the truth. He never spoke about that. He spoke very little about himself, my father. There are people who enjoy explaining [their own] things, and things from their you... He

never [did that]. He was a man who took an interest in others. He hardly spoke about himself; he gave that little importance, and his own matters... Of course, living under the same roof as I did during so many years, well, I got to know things, but never because he had the idea of publicizing himself or his way of composing. No, no, no. He made music because it was a necessity for him. That's it: it was necessary.

.  
EK – It occurs to me that perhaps this is why it's a fascinating subject: Because he didn't like to speak about himself, we want to know more.

NT – He spoke very little about himself, very little.

.  
EK – Well, you have told me so many things about the “Sis Sonets,” and I don't know if I could speak with you about everything on the questionnaire, because we'll talk more.

NT – Would you like to talk together with you come to Barcelona? We can finish talking whenever you like...

.  
EK – ...

NT – I have to go out this afternoon, but not until later, so I can stay here [to talk] with you. You tell me.

.  
EK – Right, I'm carrying on with the questionnaire, at number 26... about the difficult time in Catalunya just after the war. How could you explain the effect that singularly horrible time had on maestro Toldrà's music?

NT – He stopped writing in those times. He suffered so much during the war because he was a forty-year-old man, and at that time it seemed that his life—which had been very hard, because he played in a café when he was forty; he still had to play music in a café, and it was a very nice café, where everyone listened, not like these days when everything is noisy. It was a café where the people went to hear music. It was still “light” music, and he didn't like it. That was just before the war. So he had to play café music, and in addition he played sonatas and conducted; he did everything, my father, because he had a family and had to make a living. But then came the war, and all the possibilities he had began to break apart. For example, maestro Casals<sup>130</sup> and the Generalitat<sup>131</sup> wanted to start an orchestra that would be the Orchestra of Catalunya, but then with the onset of the war, maestro Casals left<sup>132</sup>, and with him the [idea of the] Orchestra of Catalunya also. And maestro Casals, who esteemed my father enormously, wanted to name him the

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<sup>130</sup> Pau (Pablo) Casals

<sup>131</sup> The *Generalitat*, or State Government of Catalunya

<sup>132</sup> Casals was forced to leave, having been black-listed by General Franco. His name had been added to a list of “undesirables” who were slated for execution, and a reward was placed on his head.



Assistant Director of the orchestra<sup>133</sup>, so that when he left to go on his concert tours as a cellist he could leave the orchestra with the Assistant. That was the project, and it was well underway in 1936, but it was all lost [with the war]. For my father, it was like the end of his youth, and epoch when his horizons were widening with orchestral conducting, with composition, et cetera. The war came, and of all that [promise] nothing remained. That's the way it was. So he stopped composing, too. During the war he taught violin lessons at the Conservatori and gave private lessons at home in order to live, and he played in a café, in the only [café] that offered music, because [during the war] there were no concerts or anything.

.  
EK – Yes, that café figures importantly in Sr. Capdevila's biography...

NT – That's right; culturally there was nothing.

.  
EK – Look, here's something: I found a recording from the year 1932 with four of the six movements of the "Sis Sonets" in which your father himself plays the violin with his niece, Enriqueta.

NT – That's the one that was recently edited, they did that just these days. There's a modern edition now.

.  
EK – I bought it.

NT – From the recording house Mà de Guido. It's very, no? It's curious that there are [only] four, because that had never been edited... That was a test they did, although I don't know why; I don't remember because I was a very little girl then, and it was never was edited... [That recording never came out in an edition, and in my house I kept a copy, an LP, but from that epoch, and one day I thought, "Perhaps it can still be played," and I gave it to a friend who knows about such things and he said, "Yes, it's still playable, of course, and it sound very good." And look now: from that recording came the CD with four Sonets, because it never happened that [my father] recorded all six; he did only four.

.  
EK – Oh, what a pity!

NT – A pity, because since it was a project that for whatever reason never was finished—for whatever reason, perhaps there was no money, as we had none in that time—with just those four it was closed and it never was talked about again. And I, by chance, found that test recording in a drawer and I gave it up to be edited. If that hadn't happened, I might have thrown it away just as easily, because I didn't know what it was.

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EK – Well, I have that disc, and it's Moraleda's edition, no?

NT – Yes.

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<sup>133</sup> Toldrà had already been chosen to serve as concertmaster of the orchestra Casals had founded in the 1920s in Barcelona.

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EK – And he also included a selection of maestro Toldrà playing as violin soloist in Beethoven's Missa [Solemnis].

NT – The Missa, yes, it was very beautiful.

.  
EK – But very beautiful! Did he make other recordings?

NT – I believe that back then there was a lot of talk about the soloist and that particular solo in Bach's Mass<sup>134</sup>. It was talked about a lot because of the sensation caused by that beautiful solo and how well my father played it...

.  
EK – Of course. But are there recordings left of his playing?

NT – No, no, no... no others were made. Never.

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EK – That's all?

NT – There's nothing [more] of my father recorded.

.  
EK – What a shame, it seems to me.

NT – It's very sad. You know, discs in that time were very different. Now a recording can be made... everybody can record whatever they want, but in that time, no. Moreover, he must not have fretted over making recording. No, he didn't think about things that could have made money... he didn't think about things like that. He thought about music, not about his career. That, I think, is the definition of my father. His thoughts were about making music, the best possible, in the best possible way; and his career... Well, look, he went along with his career, but he didn't think, "I want to make a career for myself." No, that wasn't his way of living.

.  
EK – Right. That seems to be a sort of different philosophy, from that time.

NT – Of course, that's right.

.  
EK – What's more, it is noticeable in the way of making music. It's a more "natural" way.

NT – Exactly, exactly! It was very much [that way].

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EK – So then, about the time of the Civil War... very well, you explained why his compositional activity was interrupted...

NT – Yes, it was all interrupted entirely. It was a parenthesis, a very long parenthesis, of course.

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EK – Did he have contact with those great musical personalities who left Catalunya after the [start of the] war?

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<sup>134</sup> Probably a reference to Bach's Saint Matthew Passion, *Erbarme dich*.

NT – For example, with Pau Casals, yes, I think so. He went to see Pau Casals in Prada<sup>135</sup>. And Pau Casals, poor fellow, sent us packages of food because we were hungry. Lots of people went hungry here. And Pau Casals sent packages, by way of the Red Cross, to his friends. They were cardboard packages—I remember that—with chocolate, with powdered milk, things like that, so we could eat something. And Pau Casals sent that to us.

.  
EK – So he sent those packages all around, to his friends in Catalunya...

NT – To some friends. To us, he sent packages.

.  
EK – From Prada?

NT – Yes, from Prada, through the Red Cross, he sent a box of food every once in a while, and it made us enormously happy because we had little to eat.

.  
EK – Yes, then... Casals, Mr. Casals...

NT – Maestro Casals...

.  
EK – With Manuel de Falla, how was the relationship between your father and Falla?

NT – Very good, very good. Falla admired him very much because he had heard [my father] play his music in Madrid once, when he conducted some of his compositions. He admired him very much. For example, when my father played his audition to enter the Conservatori as a violinist, Falla sent a letter saying the very best things that could be said about Toldrà, as one might put it, recommending him with much affection. That is a letter I saved; it's a very beautiful [letter].

EK – Yes, and isn't it true that maestro Falla requested that "L'Atlàntida" be directed by your father?

NT – No, no. Maestro Falla died and left Atlàntida very incomplete. He worked very slow, Falla, and "L'Atlàntida" was begun when he was already old. So he started, but he left little behind of "L'Atlàntida." Then in Madrid, the Department of Culture requested of Ernesto Halffter—maybe you know him as a composer—and Halffter was a man who did not live in Spain; he was exiled to France. But at any rate, he thought it was fine that they would give him some money to finish "L'Atlàntida." I myself cannot get my head 'round that (*laughter*), but that's what happened. Then the Spanish Government paid him some money to complete [the opera]. But then again, "L'Atlàntida" was never finished by that gentleman; he never finished it, and they finally decided to present what was there of it, at least as far as had been done. And that's the debut my father did.

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<sup>135</sup> The town of Prades, in the southeastern region of France (Pyrénées-Orientales), which had been part of Catalunya during the Gothic, Renaissance, and early Baroque periods), and where Casals fled after the commencement of the Spanish Civil War. The town is also the site of the summer chamber music festival still bearing his name.

EK – I had been made to understand that Halffter finished the work, but I thought the link in 1961 connecting maestro Toldrà as [the designated] conductor of the work came from Falla... That didn't then come from Falla, but rather from Halffter.

NT – No, no, no. That could not have come from Falla because Falla had not even a remote idea of when he might finish [the opera], not at all. Absolutely none. No, no, no. That was because the Department of Culture in Madrid—even though people in Madrid always look out for their own—understood that a work with a text by Mossèn Cinto, with the Orfeo Català, with Victòria dels Àngels<sup>136</sup>—who was Catalan—, and present the opera at the Liceu, would be very nice. That was the place where it had to be performed because it was a Catalan work in many senses, and it was done at the Liceu. So then they said to my father that he should be the director of the debut. But maestro Falla... don't even think of it, because poor maestro Falla left the work quite unfinished.

EK – Well then, now that we have raised the name of Victòria dels Àngels, oh my... There are so many things to speak about here, because I understand that she had thought of recording all the songs [of your father].

NT – Of course, and how! She wanted to do the complete works, and that was something that she kept moving towards until the final moments before her death, poor thing, when she was very unwell and had to go about in a wheelchair and all. But it was such a dream for her that she said to Manuel Capdevila, “Manuel, don't you worry. I'm very bad off, but when I'm well I'll do Toldrà's songs!” She said that always; it was her last desire, but we knew it would be impossible.

EK – Well, I understood Mdm. Victòria dels Àngels had always had a very close musical relationship with your father...

NT – Yes, very much so... Excuse me, someone's calling at the door, just a moment please... (*a pause in the conversation follows*)

... Yes, let's talk.

EK – About the musical relationship between Mdm. Dels Àngels and your father...

NT – It was very solid, very much so. My father said about Victòria that he never had to explain anything to her about how to sing [his] songs because she was such a musical person; so musical that there were never any problems. We always talked about that; with Victòria, never a problem, she understood it all because for her, music was like breathing. She loved my father so very much as a person, too. They really loved each other.

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<sup>136</sup> Victoria de los Ángeles, or Victòria dels Àngels in Catalunya, was born in Barcelona. Although her parents had immigrated from the southern part of Spain, she spoke, read, and wrote Catalan as her language of choice, and considered herself to be Catalan.

EK – What is your opinion [about this]? Something fascinates me as a foreigner: how is it possible that a tiny country like Catalunya could produce so many great musicians?

NT – Well, I don't know. I believe it is a mixture of many things. For many years now, singing has had enormous an popularity; the choruses, the choirs, there have always been choirs in Catalunya. The voice has been very important [here]. We have never been very important [in the world], but we've always followed music. And we don't lose the tradition of the sardanas either; I don't know why that is. But we are a Mediterranean people and we feel a pleasure, a taste for singing.

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EK – It seems there is basically a grand connection with singing...

NT – With singing, yes. I think so. My father also collected folks songs from Cantallops, from the very elderly people who still remembered the songs that no one else sings anymore, and he went to the old people in the villages with pencil and staff paper, and he wrote down the songs they would sing. He harmonized those songs, and they are published, and you don't know how well they sell around the world! I think they are the "Cançons Populars Catalanes;" that's the title. They've been published and they're just beautiful; I recommend them to you in case you know a colleague or someone who sings folk songs. They're lovely; Catalan folk songs gathered by my father first-hand, while they were sung live by the old people in the villages.

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EK – That's very interesting. I didn't know your father had done that work in Cantallops.

NT – They're very pretty, very attractive. He collected many [songs], and some of them were put some place for posterity; the "Cançoners Català,"<sup>137</sup> I think it was [called], because they have been kept there. But he particularly liked some of them, and he harmonized those. They are harmonized for chorus and [also] for piano and voice; they have been conserved, and are lovely, real beauties. Sometimes these days, when I see titles of my father's works around the world, I see that the "Nou Cançons Populars Catalanes"<sup>138</sup> are sung everywhere. They're so lovely!

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EK – He collected those at Cantallops, from the elderly people there?

NT – He gathered them at Cantallops, from the elderly people who lived there.

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EK – That recalls the work of Bela Bartok...

NT – Exactly, that's it, and he liked Hungarian nationalism, that's right.

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EK – Did your father know Barok?

NT – No, no.

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<sup>137</sup> "Catalan Songbook"

<sup>138</sup> "Nine Catalan Folksongs"

EK – I'll make a note here: the "Nou Cançons..."

NT – I think there are nine, because there is another volume of Castilian folksongs, very pretty, but a publisher requested he do those. He didn't go out to find them; he took some songs that were already published. But the Catalan songs were taken from Cantallops, from the old people.

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EK – About the musicians he knew... I've read that he knew Granados because he went to hear a recital...

NT – He knew him well. And Albéniz.

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EK – Albéniz, too?

NT – Yes, also; he knew many. And Falla... Joaquín Turina was a very good friend. Oscar Esplà, who was from Alacant.<sup>139</sup> I don't know if you knew him; they were close friends, very, very good friends.

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EK – Something I've been searching for these days is to know which musicians your father invited to Catalunya, either for an extended time, a few days, or to play concerts. Who came to Barcelona for your father?

NT – While he was director of the orchestra, there were programs, and you could see easily for yourself the musicians he invited, according to the budget he had, which was very small. But he invited all the conductors and soloists he could. On a personal level, I remember that in 1936, just before the war, there was a Congress of Musicology<sup>140</sup>, for modern music, and I remember Ernest [sic] Krenek was there, a German [sic] music, of the tendencies of Schoenberg, and he stayed with us at our home.

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EK – Ernst Krenek himself?

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<sup>139</sup> Alicante

<sup>140</sup> Mdm. Toldrà made reference to the *Festival de la Societat Internacional de Música Contemporània i el Congrés de Musicologia* ("Festival of the International Society of Contemporary Music and the Congress of Musicology"), held in Barcelona in April of 1936. Many now-well-known musicians, including Ernest Krenek, Benjamin Britten, Lennox Berkeley, Robert Gerhard, Erik Larson, Jacques Ibert, Karel Szymanowski, Robert Blum, Albert Roussel, Mark Brunswick, the conductor Ernest Ansermet, violinist Louis Krasner (who presented a much-praised performance on Alban Berg's Violin Concerto, the composer having died only a scant four months earlier), and the musicologist Higinio Anglés, in addition to many other pace-setting musicians, were in attendance. The "Orquestra Casals," mentioned earlier in the interview, of which Toldrà was concertmaster and for which Casals was grooming Toldrà to be Assistant Director, was one of the featured performing ensembles. Anton Webern was scheduled to conduct some of the performances, but fell ill, whereupon Ansermet took over his duties.

The Festival and Congress was also an occasion to introduce the music of Bartók, Wellesz, Piston, and Souris to the Mediterranean public, as well as a chance to hear such composers of the region as Falla, Blancafort, and Halffter.

NT – Yes, yes, Krenek, in our home... It's as I said before; before the war there was so much movement in the world of culture [here]. Everything [was done on] a high level, it was something... a desire to do things well, to make Catalunya add up to something, everything [was] culture. It was like that in everything, in all ways.

EK – When I come to Barcelona, if you will be available to talk more about this subject, I would love to know more about the musicians who visited Barcelona, before and after the Civil War.

NT – Very well. In reality, I cannot tell you very much because I married and then no longer lived with my father, and so I didn't live with the things he did, or know about the people who visited; I didn't live [that story] as much. Programs... if you have time to go to Vilanova i Geltrú, you can find there all the programs of my father because he saved them all, and it is all available there at the library. You can go there and see; everything is made available to whoever requests, and you will see many, many things that will clear up these matters, much more than I could tell you myself.

EK – The programs are at the Biblioteca de Catalunya [Catalan State Library]?

NT – At the library of Vilanova i Geltrú. All the programs are kept there because I made the donation [to the library]. It's really very nice; the [programs] are beautiful, programs from that time with drawings of the time, and there it is possible to see my father's whole career. From violinist, to quartet musician, to director of orchestras, and it's a very pretty things to see. There are many, many volumes, six or seven volumes, and you will truly enjoy seeing them. I recommend that you go there because you are a professional musician and it will please you.

EK – I would enjoy seeing [the collection], and I'll go.

NT – Do it! You let me know [when you want to go] and all I have to do is ring the librarian. She will be delighted, and you can look through everything you wish.

EK – Oh, this is very moving...

NT – Very well!

EK – Something else curious is that [your father] did not write any more chamber music after the two quartets and the "Sis Sonets," and he was a great chamber musician!

NT – He wrote nothing more, no. And he was indeed a great chamber musician. Very much so. If he had wanted to make a career as a composer, he surely could have done that, but his career as a composer was always filtered by his activity as a violinist or an orchestral conductor. He never was able to dedicate himself wholly to composition, as Montsalvatge or other people did. He always had to do other things at the same time, and composition was what always lagged behind; that was the way it was. Now, he said that "the day I retire, if my head is still clear, I'll write a concerto for violin." He always said that. That is, it wasn't that he lost the desire to write, it's just that he had no time; he

waited to retire—and the poor man was never able to do that because he died—but he waited until retirement to write a concerto. That’s what I always heard him say.

EK – Very interesting! He planned to write a violin concerto? What a pity he couldn’t do that...

NT – Yes...

EK – Hmm... question thirty-seven... Given the influence of Beethoven’s quartets [on Toldrà’s training], did your father feel more prepared to write chamber music after [playing so many of] the works of Beethoven? Does that seem reasonable?

NT – I don’t know. I think he felt an enormous interest for chamber music, and without a doubt the quartets of Beethoven were principal in his training because that’s a fundamental piece of it all. But I don’t know how great that influence was, because he didn’t talk much about that. I can’t say.

EK – And his Mediterranean voice must be remembered; you spoke about that so kindly, the Mediterranean singing...

NT – He was so Mediterranean! His music is very Mediterranean; it could never be Swedish or Norwegian, never, no way, impossible.

EK – I don’t know... I have the sensation that I’m probably tiring you because I could stay here all day talking with you...

NT – Well, let’s do something. Come here one day—the afternoon is a comfortable time—when you are in Barcelona, and then we’ll talk. Make me a questionnaire (*laughter*) and we will talk face to face in my home.

EK – That’s perfect. I’ll leave you to rest a bit, but I’m so delighted to have had this opportunity to speak with you.

NT – And I’m very happy if I have been able to help a little.

EK – A thousand thanks!

NT – What you are doing is really beautiful; I love my father and his memory very, very much, and I believe his work should be known because he never took care at all of [promoting] his music. He cared very much for music, but didn’t worry about himself. He was happy with my mother and with his music, but didn’t think about getting money or in having a success. That didn’t worry him one bit. But if there is someone who does mind those matters—and fortunately there are some—then I am very pleased, and it makes me happy.

EK – If there is something more, anything, that I might be able to do for you, you may communicate with me through Joan Auladell.

NT – Very well, I have his address, and many thanks. I’ll wait for you, and hope we will meet soon, and I will very gladly reserve an afternoon to speak with you.



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EK – I plan to be in Barcelona around the twenty-first of May...

NT – May, that's perfect.

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EK – For anything, contact J.A.

NT – I will do that.

*(Farewells)*

## APPENDIX C.

### CORRECTED CATALAN TEXT, WITH ENGLISH TRANSLATIONS, OF THE SIX SONNET TEXTS BY CATALAN POETS USED IN TOLDRÀ'S ORIGINAL WORK FOR VIOLIN AND PIANO

#### **The *Sis Sonets* in original (corrected Catalan) text, with translations to English Provided by Eric Koontz**

Corrected Catalan version and English translations of the poetry used by Eduard Toldrà in his work of the same name for violin and piano contain some primary considerations:

- The 1953 printed version from Madrid (reprinted in England, 2004) contains several errors, corrected here.
- The 1953 plates use a correct printing of the open accent in Catalan, while the closed accent is printed as an apostrophe. (Probably due to the fact that the closed accent does not exist in the Castilian language.) Many of these accents are incorrect, while the majority of errors are in the closed accents.
- The 1929 first edition (Barcelona), no longer available for purchase, used the correct accents, but also made use of several misspellings, as standardized Catalan was very recent.
- In some selections, the printed text is not erroneous, but reflects the poetry written before the Fabrià normalization of the Catalan language, while other spellings used are the Majorcan variants of Catalan in the poetry of Alcover. Guasch's "La Font" reflects also pre-Fabrian normalizations of the Catalan written language.
- Linguistic corrections have also been made in the viola transcription to the several mistakenly-printed musical nuances in both the 1929 (Barcelona) and the 1953 (Madrid) printed versions.

### **Soneti de la Rosada**

—Trinitat Catasús (1887-1940)

Queda l' hora extasiada  
de veure el món tan brillant,  
i es fa tota palpitant  
en el si de la rosada.

Cada gota un diamant  
on retroba sa mirada  
la joia meravellada  
del que li és al voltant.

Mars, muntanyes, firmament,  
ço que mou i frisa el vent,  
ço que res no mou ni altera.

Tot quant amb l' hora somriu  
s' encanta, s' irisa i viu  
dintre una gota lleugera.

*“ Sonnet to the Dew” [Septenary form]*

*Now remains the hour of extasis  
in seeing the world so brilliant,  
everything trembles with emotion  
in the bosom of the dew.*

*Every drop a diamond  
wherein her gaze is once more found,  
the marvelled joy  
of those who are near her.*

*Seas, mountains, earth,  
That which moves and hastens the wind,  
That which nothing moves or alters.*

*Everything, smiling in this hour,  
is enchanted, reflects the hues of the rainbow, and lives  
in a sole, light drop.*

## Ave Maria

—Joan Alcover (1854-1926)

Miràvem el crepuscle d'encesa vermellor:  
més un secret desfici tos ulls enterbolia,  
cercant en el silenci que terra i mar omplia  
un so per exhalar-s'hi la fonda vibració.

I, rodolant, llavors del bosc a l'horitzó,  
baixà de l'ermitatge el toc de Ave-Maria.  
Sa veu trobà natura, i el cor sa melodia,  
expandiment de l'hora prenyada d'emoció.

Jamai d'un vas més tendre, la plenitud de vida,  
el plor de l'inefable defalliment vessà;  
jamai fores tan bella, o dona beneïda!

Jamai en el món nostre ni el món d'allà, d'allà,  
mon llavi, qui eixugava ta galta esblanqueïda,  
un glop de més divina dolçura fruità.

“Ave Maria”

*We watched the burning red sunset:  
but a secret yearning clouded your eyes,  
searching through the silence that filled earth and sea  
a sound to exhale the profound vibration.*

*And then, rolling from the forest to the horizon,  
the chime of the Ave Maria came down from the hermitage.  
Its voice was natural, and its heart was melody,  
expansion of the moment, pregnant with emotion.*

*Never from a vessel more tender spilled over  
the plentitude of life,[or] the cry of an ineffable swoon;  
Never were you more beautiful, o blessed woman!*

*Never in this world of ours, nor in the later world of heaven,  
will my lips that dried your blanched cheek  
enjoy a taste of more divine sweetness.*

## Les Birbadores

—Magí Morera i Galicia (1853-1927)

Les he vistes passar com voleiada  
de cantaires ocells quan trenca el dia,  
i del tendre llampec de sa alegria  
ne tinc l'ànima alegre i encisada.

Al cap i al pit, roselles; la faldada  
entre herbatges i flors se'ls sobreixia,  
i en cara i ulls i en tot lo seu lluià  
del jovent la ditxosa flamerada.

Passaren tot cantant!...La tarda queia...  
i esfumant-se allà lluny encara les veia,  
lleugeres, juvenils, encisadores...

com si am llum de capvespre cisellades  
sobre marbre boirós, les birbadores  
fossin el fris d'algun palau de fades.

*“The Gleaners”*

*I've seen them go by like a cloud  
of busily singing birds at daybreak,  
and from that tender lightning bolt of their cheerfulness  
my soul is happy and bewitched.*

*On their heads and at their bosoms, poppies; their aprons  
between herbs and flowers, flowed over,  
and in face and eye and everything theirs shone  
the joyful flame of youth.*

*They went by singing in full voice!... Evening fell...  
and disappeared in the distance even though I still saw them,  
light, young, and enchanting...*

*as if, chiselled by sunset light  
in cloudy marble, the gleaners  
were the frieze of some fairy' palace.*

## Oració al Maig

—Josep Carner (1884-1970)

Fes, Maig (que potser jo no gosaria  
d'anar-li en seguiment pel corriol),  
que per grat de l'atzar la trobi un dia  
tot arran de mon cor que vol i dol,

que hi hagi molts d'ocells damunt la via  
(tots cantadissos, amagats del sol)  
que ofeguin mon batec, i a ma agonia  
ofreni un glop de pau al fontinyol,

que, sense veure'm ella ni escapar-se,  
jo em trobi als dits sa cabellera esparsa,  
a frec del meu el llavi seu rogenic,

i que ella estigui amb les parpelles closes  
i, encara, dins l'encanyissat de roses.  
(Tot perquè jo no sigui temorenc.)

*“Supplication to the Month of May”*

*Grant, May (because perhaps I wouldn't dare  
to follow her into the alley),  
that by grace of luck I find her one day  
ever so close to my vacillating heart,*

*that there be many birds above our way  
(all singing, hidden from the sun)  
so that they suffocate my heartbeats, and for my agony  
offer a bit of fresh peace by the spring,*

*and that, with neither her noticing nor escaping,  
I find at my fingertips her hair let down,  
and my lips brushing her red ones,*

*and that she remain with her eyes closed  
and still beneath the rose arbor.  
(All to keep me from timidity.)*

## Dels Quatre Vents

—Mossèn Anton Navarro (1867-1936)

Dia fervent d'agost era aquell dia...,  
sota la volta de l'atzur serena,  
com una copa d'or d'hidromel plena  
la vall de Lys de llum se sobreixia.

Flama dels camps, la palla refulgia  
com l'escuma del mar damunt l'arena  
i l'eral ple de fruits de tota mena  
tota sa glòria al vent serè expandia.

Ella'm mostrava les triomfals monteres  
de la flor del forment, com nova Ceres  
sorgida allí per art de meravella,

i allà d'enllà cantaven les cigales,  
passaven dos coloms de blanques ales  
i sonaven remors d'ègloga vella.

*“From the Four Winds”*

*Fervent day in August, that day...  
beneath the return of serene azure,  
like a full cup of golden hydromel  
the valley of Lys overflowed with light.*

*Flame from the fields, the hay shone  
like sea foam on sand,  
and the threshing floor, full of harvest of all sorts,  
opened all its glory to the wind.*

*She showed me the triumphal capes  
made up of the best of grains, like new Ceres  
come forth by marvellous magic,*

*while further afield the cicadas sang,  
and two white-winged doves passed by,  
rustling with the sound of antique pastoral song.*

## La Font

—Joan Maria Guasch (1878-1961)

Recó tranquil, recó guarnit de molsa,  
recó dels arbres vells, mig desmaiats,  
la font que hi veig té una naixença dolça,  
no té el dolor dels naixements forçats.

Brolla gentil i alegrement devalla;  
la filla de la neu mai defalleix;  
meitat cançó i altra meitat rialla  
és una vida en flor que resplandeix.

Jo quan baixo dels cims a l'hora santa,  
cerco el recó tranquil, la font que canta  
el misteri sagrat del fill del glaç

i veig d'un tros lluny que ja m'espera  
com una dona fresca i riallera  
portant el càntir ple sota del braç.

*“The Spring”*

*Tranquil niche, moss-dressed retreat,  
recess of old trees half-swooning,  
the spring I see is sweetly born  
and knows no pain of forced birth.*

*It bubbles gently and cheerfully rolls downward;  
the daughter of snow is never discouraged.  
Half song and other half laughter,  
this is a blossoming life that bursts brilliantly.*

*I, when I descend the peaks at the holy hour,  
search for that tranquil corner, the font that sings  
the sacred mystery of the son of ice*

*and I see from far off that it awaits me  
like a woman, fresh and tittering,,  
carrying her full water jug under an arm.*



## APPENDIX D.

### TITLE PAGE, WITH PRINTED TEXT, OF EACH OF THE *SIS SONEITS*, 1929 (BARCELONA) EDITION

Few orthographic mistakes will be seen in the original 1929 printing from Barcelona of the *Sis Sonets*, now long out of print. There are no errors with open and closed accents, and of the seven total elements that may be considered erroneous (one word contains two errors due to a missing accent), one is a typographical error, three exist in variations of the Fabrian standards for the Catalan language, and three are true errors.

In this particular example of the 1929 version of the *Sis Sonets*, Toldrà has made a dedication to José Subirá (Josep Subirà, born in Barcelona in 1882), the Catalan musicologist who was sanctioned at the end of the Civil War, and later appointed in 1944 to the newly-formed Spanish Institute of Musicology (*Instituto Español de Musicología*) with its founder and fellow Catalan citizen, Higiní Anglès.

The orthographic and typographic errors are noted below in red, bold lettering.

No orthographic errors in this text.

Queda l'hora extasiada  
de veure el món tant brillant,  
i es fa tota palpitant  
en el si de la rosada.

Cada gota un diamant  
on retroba sa mirada  
la joia meravellada  
del que li és al voltant.

Mars, muntanyes, firmament,  
ço que mou i frisa el vent,  
ço que res no mou ni altera.

Tot quant amb l'hora somriu  
s'encanta, s'irisa i viu  
dintre una gota lleugera.

Trinitat Casasús

Animat i lleuger (♩ = 45)



Tordy

Per a José Subirá amb molt  
d'afecte  
Serau Fournier  
1933

## SONETI DE LA ROSADA



“Vermelló” is one acceptable Majoracan spelling, but became standardized as “vermellor”  
 --Not considered a true orthographic mistake, as Fabrian orthographic standards were in incipient stages.

Miràvem el crepuscle d'encòsa vermelló:  
 més un secret desfici tos ulls enterbolia,  
 cercant en el silenci que terra i mar omplia  
 un so per exhalar's-hi la fonda vibració.

I, rodolant, llavors del bosc a l'horitzó,  
 baixà de l'ermitaige el toc de Ave-Maria.  
 Sa veu trobà natura, i el cor sa melodia,  
 expandiment de l'hora prenyada d'emoció.

Jamai d'un vas més tendre, la plenitud de vida,  
 el plor de l'inefable defalliment vessà;  
 jamai fores tan bella, o dona beneïda!

Jamai en el món nostre ni el món d'allà d'allà,  
 mon llavi, qui eixugava la galla esblanqueïda,  
 un glop de més divina dolçura fruita.

## AVE-MARIA

Joan Alcover

Pausadament (♩ = 60)

Fabrian Catalan orthographic corrections necessary: “sobreixia” and “juvenils.”

Les he vistes passar com volciada  
de cantaires ocells quan trenca el dia,  
i del tendre llampes de sa alegria  
ne tinc l'ànima ategre i encisada.

Al cap i al pít, roselles; la faldada  
entre herbatges i flors se'ls sobreixia,  
i en cara i ulls i en tot lo seu flua  
del jovent la dibxosa flamerada.

Passaren tot cantant!... La tarda queia...  
i esfumant-se allà lluny encar les veia,  
lleugeres, juvenils, encisadores...

com si am llum de capvespre cisellades  
sobre marbre boirós, les birbadores  
fossin el fris d'algun palau de fades.

M. Morea i Galícia

Viu (♩ = 12)

## LES BIRBADORES

The musical score for "LES BIRBADORES" is presented in three systems. Each system consists of a vocal line (treble clef, one sharp) and a piano accompaniment (treble and bass clefs, one sharp). The tempo is marked "Viu (♩ = 12)". The piano introduction begins with a melody in the right hand and a bass line in the left hand. The melody is characterized by rapid sixteenth-note passages. The piano part includes dynamic markings like "pp" and "f", and articulation marks like asterisks. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#).

**Typographic error, line 3: “atzar.” Orthographic error, line 2 of second tercet: “cabellera”**

Fes, Maig (que potser jo no gosaria d'amar-li en seguiment pel corriol),  
que per grat de l'etzer la trobi un dia  
tot arran de mon cor que vol i dol;  
que hi hagi molts d'ocells damunt la via  
(tots cantadissos, amagats del sol)  
que ofeuguin mon batec, i a ma agonia  
ofreui un glop de pau el fontinyol;  
que, sense veure'm ella ni escapar-se,  
jo em trobi als dits sa cavallera esparsa,  
a frec del meu el llavi seu rogenç;  
i que ella estigui amb les parpelles closes  
i, encara, dins l'encanyissat de roses.  
(Tot perquè jo no sigui temorenc.)



## ORACIÓ AL MAIG

1. Carner

Moderat expressiu; amb senzillesa. (♩ = 40)

The image shows a musical score for the song "The Rose Tree." It is written for voice and piano. The score is in 2/4 time and consists of 16 measures. The key signature has one flat (B-flat). The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *f* (forte). There are also performance instructions: "Trill" and "Pizzicato" written above the piano part in the 14th and 15th measures, respectively. The lyrics "The Rose Tree" are written below the melody.



No orthographic errors in poetic text.

Dia fervent d'agost era aquell dia...  
sota la volta de l'azur serena,  
com una copa d'or d'hidromel plena  
la vall de Lys de llum se sobreixia.

Flama dels camps, la palla refulgia  
com l'escuma del mar damunt l'arena  
i l'eral ple de fruits de tota mena  
tota sa glòria al vent serà expandia.

Ella'm mostrava les triomfals moneres  
de la flor del forment, com nova Ceres  
sorgida allí per art de meravella,

i allà d'enllà cantaven les cigales,  
passaven dos coloms de blanques ales  
i sonaven remors d'ègloga vella.

## DELS QUATRE VENTS

Mossèn A. Navarro

**Molt lent** (a 8 temps (♩ = 63))

*4 corda fins a la fi*

*amb molta simplicitat i sempre f*



Two orthographic mistakes in one word, last line: “càntir.”

Recó tranquil, recó guarnit de molsa,  
recó dels arbres vells, mig desmaiats;  
la font que hi veig té una naixença dolça,  
no té el dolor dels naixements forçats.

Brolla gentil i alegrement devalla;  
la filla de la neu mai defalleix;  
meitat cançó i altra meitat rialla  
és una vida en flor que resplandeix.

Jo quan baixo dels cims a l'hora santa,  
cerco el recó tranquil, la font que canta  
el misteri sagrat del fill de glòria,

i la veig d'un tros lluny que ja m'espera  
com una dona fresca i riallera  
portant el cantí ple sota del braç.

## LA FONT

J. M. Guasch

Assats animat (♩. = 72)

## APPENDIX E.

### FOUR EXAMPLES FROM THE 1953 (MADRID) EDITION OF SOME ORTHOGRAPHIC CORRECTIONS APPLIED TO THE VIOLA TRANSCRIPTION OF THE *SIS SONETS*

The long-standard edition of Eduard Toldrà's *Sis Sonets* is the version printed in Madrid, 1953. As discussed earlier in this document, it contains numerous linguistic errors, never changed in any later printed editions. Here are four page with examples of the sort of errors that occurs in both volumes of the 1953 edition. The reader will find an example of an imitated error from the 1929 original edition (in *La Font*, last example), while the other errors were newly made in 1953. The first and second volumes of the work differ in typeface, as well as far lesser errors in Volume II, due to the correct equipment to produce open and closed accents instead of using apostrophes, as was done in Volume I. Volume II also features the correct printing of the Catalan character “ç” (called “broken c”), as evidenced by the words of *La Font*: “naixença,” “dolça,” “forçats,” “canço,” “glaç,” and “braç.”

Commentary is placed in bold, red print with the score pages.



Line 1: “món” printed with apostrophe instead of a closed accent; Line 8: “és” same error; title: “Soneti” printed with apostrophe instead of a closed accent.

Queda l'hora extasiada  
de veure el món tant brillant,  
i es fa tota palpitant  
en el si de la rosada.

Cada gota un diamant  
on retroba sa mirada  
la joia meravellada  
del que li és al voltant.

Mars, muntanyes, firmament,  
ço que mou i frisa el vent,  
ço que res no mou ni altera.

Tot quant amb l'hora somriu  
s'encanta, s'irisa i viu  
dintre una gota lleugera.

Trinitat Catasús.

## SONETI DE LA ROSADA

Animat i lleuger (♩ = 69)

© Copyright 1953 by Eduardo Toldrà.

Les Birbadores: ms. 41: nuance “més” lacks open accent in both viola and piano parts.

23

41

*mes piano*

*mes piano*

47

*mf*

*mf*

*p*

*treix molt*

*ff*

*treix molt*

52

*f*

*f*

57

*ff*

*ff*

From 2nd volume of *Sis Sonets*. Typeface is not the same as in 1st volume, but less errors occur in this 2nd volume. Line 12 of poetry: “allà” and “enllà” lack open accents (mark-up is mine). Nuance ms. 1 should be “amplitud.”

Dia fervent d'agost era aquell dia...,  
 sota la volta de l'atzur serena,  
 oom una copa d'or d'hidromel plena  
 la vall de Lys de llum se sobreixia.  
 Flama del camp, la palla refulgia  
 oom l'escuma del mar damunt l'arena  
 i l'eral ple de fruits de tota mena  
 tota se glòria al vent serà expandia.  
 Ella'm mostrava les triomfals montres  
 de la flor del forment, como nova Ceres  
 sorgida allí per art de meravella,  
 i allà d'enllà cantaven les cigales,  
 passaven dos coloms de blanques ales  
 i sonaven remors d'ègloga vella.

Mossèn A. NAVARRO

## DELS QUATRE VENTS

Molt lent (♩ = 63)

\* corda fins a la fi

*amb molta amplitut i sempre f*

Here the closed accents are correct (not apostrophes), and the character “broken c” is printed correctly. The original orthographic error from the 1929 edition, last line “càntir,” is repeated. However, a new nuance mistake, “creixent” (printed here with an “m”) appears.

Recó tranquil, recó guarnit de moles  
recó dels arbres vells, mig desmaiats,  
la font que hi veig té una naixença dolça,  
no té el dolor dels naixements forçats.  
Brolla gentil i alegrement devalla,  
la filla de la neu mai defalleix,  
meitat cançó i altra meitat rialla  
és una vida en flor que resplandeix.  
Jo quan baixo dels cims a l'hora santa,  
cerco el recó tranquil, la font que canta  
el misteri sagrat del fill del glac,  
i la veig d'un tros lluny que ja m'espera  
com una dona fresca i riallera  
portant el cantí ple sota del braç.

J. M. GUASCH

## LA FONT

Assats animat (♩ = 72)

*p*

*sempre molt lligat*

*pp*

*poc creixent* . . . . . *p*

*poc creixent* . . . . .

APPENDIX F.

FACSIMILE OF EDUARD TOLDRÀ'S *SIS SONETS*,  
PROVIDED BY MDM. NARCISA TOLDRÀ



SONETI DE LA ROSADA

*Animat i lleuger*

I

The musical score is written for three staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo/style marking 'Animat i lleuger' is written above the first staff. The piece is marked with a Roman numeral 'I'. The notation includes various musical symbols such as notes, rests, beams, and slurs. There are also handwritten annotations like 'p' (piano) and 'f' (forte) indicating dynamics. The score is divided into measures by vertical bar lines. The overall style is that of a handwritten musical manuscript.

2)







A handwritten musical score for the song "The Rose Tree". The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *p* (piano) and *f* (forte). The piece is in 3/4 time, as indicated by the time signature at the beginning. The melody is primarily written in the upper staff of each system, while the lower staff contains accompaniment, including chords and bass lines. The handwriting is in ink on aged paper, and the score is a personal manuscript.

This image shows a handwritten musical score for a piano piece, consisting of four systems of staves. The notation is dense and includes various musical symbols such as notes, rests, slurs, ties, and dynamic markings. The first system begins with a treble clef and a key signature of one sharp (F#). The second system features a mezzo-forte (mf) dynamic marking. The third system includes a forte (f) dynamic marking. The fourth system also features a forte (f) dynamic marking. The score is written in a fluid, handwritten style, with some corrections and annotations visible. The overall structure suggests a complex, multi-measure piece.



Handwritten musical score for three staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking "a tempo" and a handwritten "21" in the upper right corner. The second staff starts with a piano marking "P" and the tempo marking "a tempo". The third staff includes a piano marking "p." and a dynamic marking "f". The fourth staff features a piano marking "p." and a dynamic marking "f". The score is written in a fluid, handwritten style with various musical notations including notes, rests, and dynamic markings.



Handwritten musical score, numbered 81 in the top left corner. The score is written on four systems of three staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *mp* (mezzo-piano). The first system features a large bracketed section with a checkmark above it. The second system includes a *mp* marking. The third system includes a *mp* marking and the word *tempest* written above the staff. The fourth system includes a *f* marking. The notation is dense and appears to be a complex piece of music, possibly for a string ensemble or orchestra.



16)

Handwritten musical score for a piece labeled "16)". The score is written on five systems, each consisting of three staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like "p" (piano) and "f" (forte). The first system has a treble clef and a key signature of one sharp (F#). The second system has a bass clef and a key signature of one sharp. The third system has a treble clef and a key signature of one sharp. The fourth system has a bass clef and a key signature of one sharp. The fifth system has a treble clef and a key signature of one sharp. The notation is dense and includes many slurs and ties, suggesting a complex melodic line. There are also some handwritten annotations and corrections throughout the score.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into several measures, with some measures containing complex rhythmic patterns indicated by numbers (3, 2, 17) and slurs. The notation is written in a cursive, handwritten style. The bottom right of the page features the signature "Buraloue" and the date "july 1922".

3 3 3 2 17 //

pp

pp

v

8a

1 8a 1

m.c. 8a m.d.

Buraloue  
july 1922



# AVE-MARIA

Pavane

131

II

171

Handwritten musical score, likely for a piano, consisting of four systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system begins with a treble clef and a key signature of one sharp (F#). It features a melodic line in the upper staff and a bass line in the lower staff. The second system continues the melodic development with a prominent trill in the upper staff. The third system shows a more complex texture with multiple voices in both staves. The fourth system concludes the piece with a final cadence.

Key markings include *p* (piano) and *mf* (mezzo-forte). The notation is handwritten and shows signs of being a working draft, with some corrections and annotations visible.



Handwritten musical score on page 137, featuring three systems of staves with vocal and instrumental parts. The notation includes various musical symbols such as notes, rests, and dynamic markings.

**System 1:** The first system shows a vocal line with a melodic phrase and a piano accompaniment. The piano part begins with a *pp* (pianissimo) dynamic. The system concludes with a *mf* (mezzo-forte) dynamic marking.

**System 2:** The second system continues the musical development. It includes the instruction *un peu retenu* (a little held back) and a tempo change marked *A Temp.* (Allegretto). The system ends with a *dim.* (diminuendo) marking.

**System 3:** The third system is characterized by the instruction *tenderment cantat* (tenderly sung). It features a vocal line with a melodic phrase and a piano accompaniment. The system concludes with a *dim.* marking.

**System 4:** The fourth system continues the musical development, featuring a vocal line with a melodic phrase and a piano accompaniment. The system concludes with a *dim.* marking.

16/

*Kyrie eleison*

*Kyrie eleison*

*Kyrie eleison*

*Kyrie eleison*



Handwritten musical score on a single page, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a cursive, handwritten style. The music is organized into systems, with some staves containing multiple measures. The notation is dense and complex, suggesting a high level of musical skill. The page is numbered 338 in the bottom right corner.

Handwritten musical score on a single page, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a cursive, handwritten style. The music is organized into systems, with some staves containing multiple measures. The notation is dense and complex, suggesting a high level of musical skill. The page is numbered 338 in the bottom right corner.

18/

pp me.

pp m.l.

pp

5

8va-baixa

Barcelona, juliol 1922



LES BIRBADORES

III. *Viu* *Viu* *P*

Handwritten musical score for 'LES BIRBADORES'. The first system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It begins with a 'Viu' marking and contains a series of beamed eighth notes. The middle staff is also in treble clef with the same key signature and time signature, starting with another 'Viu' marking and featuring a melodic line with some slurs. The bottom staff is in bass clef with the same key signature and time signature, starting with a 'P' (piano) marking and containing a bass line with beamed eighth notes. The system concludes with a double bar line and a handwritten '19/' in the right margin.

Handwritten musical score for 'LES BIRBADORES'. The second system consists of three staves. The top staff continues the melodic line from the first system with beamed eighth notes. The middle staff continues the melodic line with some slurs. The bottom staff continues the bass line with beamed eighth notes. The system concludes with a double bar line.

Handwritten musical score for 'LES BIRBADORES'. The third system consists of three staves. The top staff continues the melodic line with beamed eighth notes. The middle staff continues the melodic line with some slurs. The bottom staff continues the bass line with beamed eighth notes. The system concludes with a double bar line.

Handwritten musical score for 'LES BIRBADORES'. The fourth system consists of three staves. The top staff continues the melodic line with beamed eighth notes. The middle staff continues the melodic line with some slurs. The bottom staff continues the bass line with beamed eighth notes. The system concludes with a double bar line.

20)

The image displays a handwritten musical score, likely for a four-part vocal or instrumental setting. It is organized into four systems, each consisting of four staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one sharp (F#). The notation includes many beamed notes, suggesting a fast or rhythmic passage. The second system continues this pattern with similar beamed notes and rests. The third system shows a change in the lower parts, with more distinct note values and rests. The fourth system concludes the piece with a final cadence, marked by a double bar line and a 'P' (piano) dynamic marking. The handwriting is fluid and characteristic of 18th or 19th-century musical notation.



Handwritten musical score on four systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: *me piano* (written above the staff), *me piano* (written below the staff). A circled number 2 is at the end of the system.

System 2: *cres* (written above the staff), *cresc* (written below the staff).

System 3: *ga* (written above the staff).

System 4: *a due* (written above the staff).

Handwritten musical score, page 221, featuring four systems of music. The notation includes treble and bass staves, complex rhythmic patterns, and dynamic markings.

**System 1:** Treble staff contains a series of sharp signs (#) and a fermata. Bass staff features a melodic line with a forte (*f*) dynamic marking.

**System 2:** Treble staff has a series of vertical strokes. Bass staff continues the melodic line with a piano (*p*) dynamic marking.

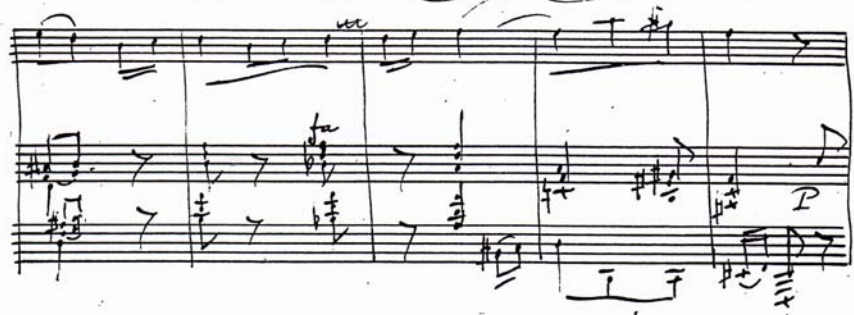
**System 3:** Treble staff has a series of vertical strokes. Bass staff features a melodic line with a piano (*p*) dynamic marking.

**System 4:** Treble staff has a series of vertical strokes. Bass staff features a melodic line with a mezzo-forte (*mf*) dynamic marking.

Handwritten musical score on four systems of staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. The score is written in a style typical of 19th-century manuscript notation.

The first system (top) is marked with a handwritten "23" in the upper right corner. It features a treble staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The second system continues the melody and accompaniment. The third system includes a dynamic marking of *f* (forte) and a tempo marking of *joieusement* (joyfully). The fourth system concludes the piece with a final cadence.





25

The image shows a handwritten musical score for a piano piece, consisting of four systems of staves. The notation is in a single system, with each system containing three staves. The first system begins with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'f' and 'p'. The second system features a treble clef and a key signature of one sharp (F-sharp). The third system has a treble clef and a key signature of one flat (B-flat). The fourth system has a treble clef and a key signature of one flat (B-flat). The score is written in a fluid, handwritten style, with some corrections and markings visible.

26/

The image displays a handwritten musical score consisting of four systems, each containing three staves. The notation is dense and includes various musical symbols such as notes, rests, beams, and dynamic markings. The first system begins with a treble clef and a key signature of one sharp (F#). The notation is written in a fluid, handwritten style. The second system includes a dynamic marking of 'p' (piano) at the beginning. The third system includes a dynamic marking of 'pp' (pianissimo) at the beginning. The fourth system includes a dynamic marking of 'p' (piano) at the beginning. The score is written on a single page, and the page number '26/' is written in the top left corner.



Handwritten musical score on five systems of three staves each. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The first system includes a handwritten number "271" in the upper right corner. The notation is dense and appears to be a complex composition, possibly for a string ensemble or orchestra. The score is written in black ink on aged paper.

28

Handwritten musical score for two systems. The first system consists of three staves with various notes, rests, and a 'ppp' dynamic marking. The second system also consists of three staves with more complex notation, including many beamed notes and a sharp sign. The handwriting is in ink on aged paper.

Barcelona  
julisch 1922



# ORACIÓ AL MAIG

*Moderat expressiu; amb senzillesa.*

29/

IV

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of B-flat major (two flats) and 2/4 time. The score is divided into three systems. The first system (measures 1-8) begins with a piano (p) dynamic. The second system (measures 9-16) includes a mezzo-forte (mf) dynamic and a measure number '22' above the staff. The third system (measures 17-24) features a crescendo marking 'p i creixent' and a piano (p) dynamic. The piano accompaniment is written in the right hand of the grand staff, with some chords marked with 'mf' and 'f' dynamics. There are some handwritten corrections and markings throughout the score, including 'trau' and 'trau' in the piano part.

Handwritten musical score for a piece titled "Pa Temp." The score is written on four systems of staves. The first system includes a treble staff with a forte (*f*) dynamic and a piano staff with a *pizzicissimu* marking. The second system is marked "Pa Temp." and features a piano (*P*) dynamic. The third and fourth systems continue the musical notation with various dynamics and articulations. The score is written in a clear, legible hand.

Handwritten musical score, page 3/1. The score consists of four systems, each with two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes the marking "ped." (pedal). The second system includes the marking "crescent" (crescendo). The third system includes the marking "mf" (mezzo-forte). The fourth system includes the marking "seguir mf" (follow mezzo-forte). The score is written in a cursive, handwritten style.



321



*quasi recitativo; un po' fantasico.*



*plangente*



*PP. ped.*

*ped.*

Handwritten musical score for the first system, measures 1-4. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. Dynamics include *sf* and *mes vus*.

Handwritten musical score for the second system, measures 5-8. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. Dynamics include *calme*, *PP*, and *mes vus*.

Handwritten musical score for the third system, measures 9-12. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. Dynamics include *mp*, *calme*, and *P*.

Handwritten musical score for the fourth system, measures 13-16. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. Dynamics include *f*, *a...*, *fre...*, *tant*, and *Ten...*.

34) Tempo just

Tempo just

poco

poco

poco

poco

poco

poco

poco

poco

poco

poco



Handwritten musical score on a single page, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into systems, with some staves containing complex rhythmic patterns and others featuring more melodic lines. The handwriting is in ink, and the paper shows signs of age and wear.

Key features of the score include:

- Dynamic markings:** *p* (piano), *mf* (mezzo-forte), and *f* (forte) are used throughout the piece.
- Tempo/Character markings:** The phrase "un xic calmat" (a bit calmer) is written in the lower right section of the score.
- Rehearsal marks:** Numbers 1, 2, and 3 are placed above certain staves, likely indicating rehearsal points.
- Staff layout:** The score is written on ten staves, grouped into five systems of two staves each.
- Handwritten annotations:** There are several wavy lines and other markings above the staves, possibly indicating breath marks or performance instructions.

36)

*a Tempo*

Handwritten musical notation for a piano piece, measures 36-39. The notation includes treble and bass staves with various notes, rests, and dynamic markings like 'p' and 'pnd.'

Handwritten musical notation for measures 40-42. The notation includes treble and bass staves with notes and rests.

Barcelona, agost, 1922.

Empty musical staves for measures 43-48.



**DELS QUATRE VENTS**

Molt lent (a 8 temps.)

4<sup>a</sup> corda fins a la fi.

321

V

amb molta amplitut i sempre f.

sempre f.



391

Handwritten musical notation on three staves. The top staff contains a single note with a sharp sign. The middle staff contains a series of notes with various markings, including 'vol' and 'alloo'. The bottom staff contains a series of notes with various markings, including 'alloo' and 'alloo'.

Barcelona  
agost 1922

Seven empty musical staves, each consisting of five lines, arranged vertically.

Handwritten musical score on four systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system begins with a treble clef and a key signature of one sharp (F#). It features a melody in the upper staff and a bass line in the lower staff. The second system continues the melody and includes a section marked with a large 'X'.

The third system includes a section marked with a large 'P' and the text "un xic enfora". The fourth system continues the musical notation.



Handwritten musical score for "The Rose Tree" in G major, 3/4 time. The score is written on three systems of staves. The first system includes a treble and bass staff with a piano (p) dynamic. The second system continues the melody and accompaniment. The third system is marked "3. cretcent molt" and includes a piano (p) dynamic. The score is handwritten and shows signs of being a working draft.

62

Handwritten musical score for the first system, measures 62-64. The notation includes a treble staff and a bass staff. The music features complex melodic lines with slurs and ties. The key signature has two sharps (F# and C#).

Handwritten musical score for the second system, measures 65-67. The notation continues the melodic development from the first system, with similar notation and key signature.

Handwritten musical score for the third system, measures 68-70. The notation shows further melodic progression with slurs and ties.

Handwritten musical score for the fourth system, measures 71-73. The word "crescent" is written twice in the system, indicating a crescendo. The notation includes slurs and ties.

Handwritten musical score on a single page, featuring four systems of music. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings.

The first system includes the handwritten text "ga baixa" above the staff, followed by a series of notes and rests. The second system continues the musical notation. The third system also features the handwritten text "ga baixa" above the staff. The fourth system concludes the page with further musical notation.

The score is characterized by frequent use of slurs, ties, and dynamic markings like *f* (forte) and *mf* (mezzo-forte). The handwriting is fluid and expressive, typical of a composer's draft.



Handwritten musical score on four systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: Features a treble staff with a key signature of one sharp (F#) and a common time signature (C). The first measure is marked with a piano (*P*) dynamic. The second measure contains the handwritten instruction *diminuisci*. The bass staff has a melodic line with a slur.

System 2: Continues the musical piece. The treble staff has a piano (*P*) dynamic marking. The bass staff has a melodic line with a slur.

System 3: The treble staff begins with a piano (*P*) dynamic marking. The handwritten instruction *poco crescent* is written across the middle of the system. The bass staff has a melodic line with a slur.

System 4: The treble staff begins with a piano (*P*) dynamic marking. The handwritten instruction *poco crescent* is written across the middle of the system. The bass staff has a melodic line with a slur.



Handwritten musical score on four systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes a *P* marking. The second system includes a *2* marking. The third system includes a *P* marking. The fourth system includes the handwritten phrase *un po' enfoca* above the staff.

7  
181

Handwritten musical score for "The Song of the Lark" by Maurice Strakosky. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score is marked with "12" at the top left, "13 2" in the middle, and "pp" at the bottom right. The word "crepusculum" is written in the middle system, and "crepusculum with" is written in the bottom system.

Handwritten musical score for a string quartet, consisting of four systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system includes the handwritten annotation "8<sup>a</sup> alta" and the number "481" in the upper right corner. A dynamic marking "P" (piano) is visible below the first staff.

The second system features a dynamic marking "f" (forte) and a "sfz" (sforzando) marking.

The third system includes a dynamic marking "f" and a "sfz" marking.

The fourth system includes a dynamic marking "f" and a "sfz" marking.

Handwritten musical score for piano, consisting of four systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system is marked with a treble clef and a key signature of one sharp (F#). It features a melody in the upper staves and a bass line in the lower staves.

The second system is marked with a treble clef and a key signature of one sharp (F#). It includes the word "crescent" written above the staff, indicating a crescendo. The notation shows a continuation of the melody and bass line.

The third system is marked with a treble clef and a key signature of one sharp (F#). It includes the word "crescent" written above the staff, indicating a crescendo. The notation shows a continuation of the melody and bass line.

The fourth system is marked with a treble clef and a key signature of one sharp (F#). It includes the word "crescent" written above the staff, indicating a crescendo. The notation shows a continuation of the melody and bass line.



Handwritten musical score on four systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large 'X' is drawn over the first system, and a circled area is visible in the second system. The score is written in a cursive, handwritten style.

11  
50

36

*ff*

*f*

*mf*

*p*

*f*

*mf*

*p*

Handwritten musical score on a single page, featuring four systems of staves. The notation is in French, with various musical symbols and lyrics.

**System 1:** The first staff begins with a treble clef and a key signature of one sharp (F#). The lyrics "Veteunt 14" are written above the staff. The second staff has the lyrics "Veteunt inica" written above it. The third staff continues the musical notation.

**System 2:** The first staff has the lyrics "Veteunt mes" written above it. The second staff has the lyrics "Veteunt mes" written above it. The third staff continues the musical notation.

**System 3:** The first staff has the lyrics "Veteunt mes" written above it. The second staff has the lyrics "Veteunt mes" written above it. The third staff continues the musical notation.

**System 4:** The first staff has the lyrics "Veteunt mes" written above it. The second staff has the lyrics "Veteunt mes" written above it. The third staff continues the musical notation.

The score includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings (e.g., *f*, *p*, *mf*, *mp*). The handwriting is in French, and the overall style is that of a handwritten musical manuscript.

A handwritten musical score on four systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system features a treble staff with a melodic line and two bass staves with accompaniment. The second system continues the piece with similar instrumentation. The third system includes a first ending bracket labeled '1. 15' and a dynamic marking of 'f i dim'. The fourth system concludes the piece with a 'p i dim' marking and a final cadence. The handwriting is fluid and characteristic of a composer's sketch.



